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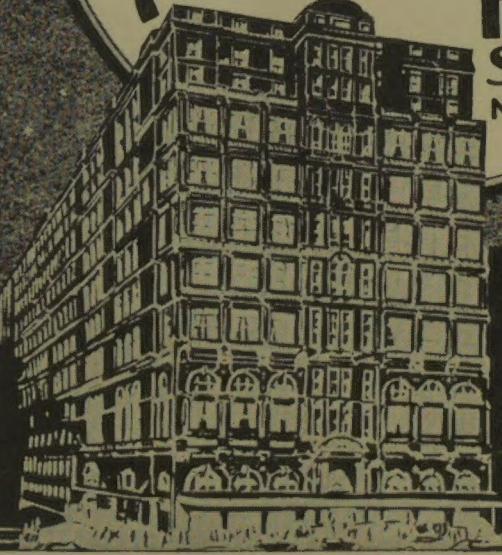
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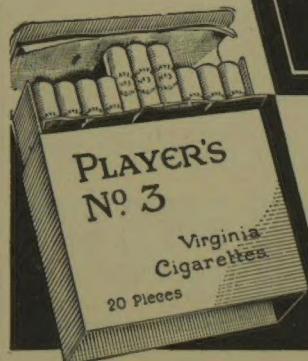
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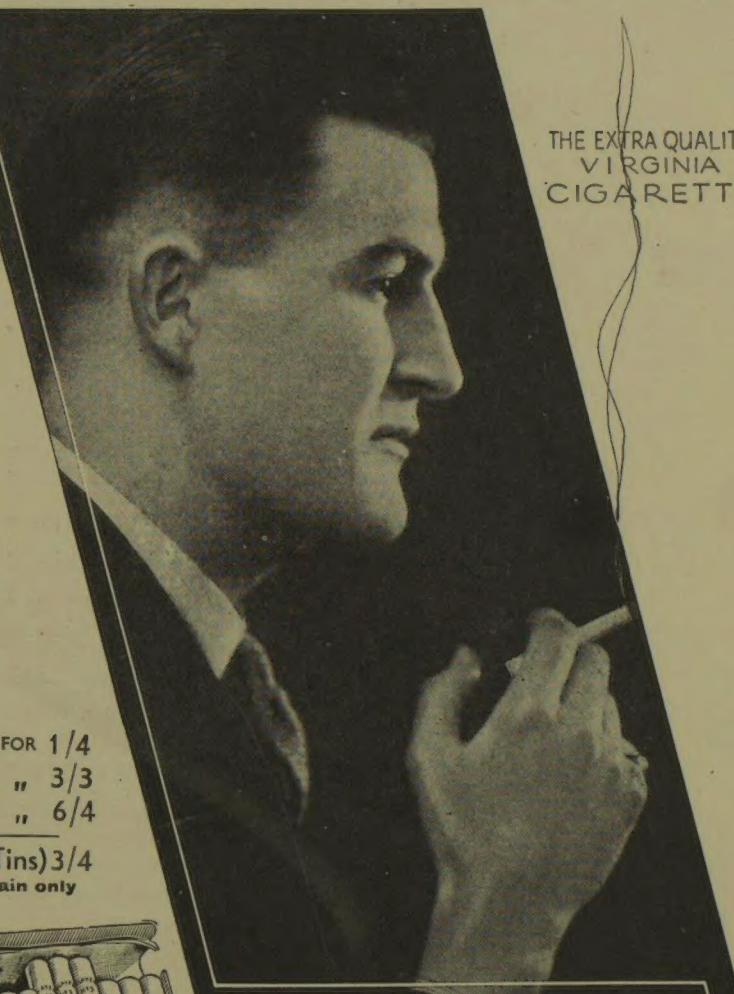


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SATURDAY, JULY 6, 1935.



RULER OF A LAND, NEVER YET SUBJUGATED, MENACED BY WAR THAT MIGHT HAVE FAR-REACHING EFFECTS: THE EMPEROR HAILE SELASSIE I. OF ABYSSINIA WATCHING A MARCH-PAST OF HIS TROOPS.

Abyssinia, it has been pointed out, has been independent of foreign control for 5000 years, never having been conquered by Ancient Egypt, Rome, or Islam, and any attack on its independence by Italy would mean a war with far-reaching effects on international affairs. Hence the great efforts being made to keep the peace between the two countries. Not long ago the Emperor Haile Selassie was reported to have said: "In the event of further frontier

incidents, and in view of the Italian mobilisation and arming, while we have steadfastly avoided taking any defensive steps that might be misinterpreted, we shall feel compelled in the last measure to defend our frontiers." The Emperor, formerly known as Ras Taffari, was born in 1891 and became King (Negus) in 1928. In 1930 he was crowned Emperor of Ethiopia (Abyssinia). He is progressive in his ideas and has striven to modernise his country and abolish slavery.

THE EUROPEANISED NUCLEUS OF ABYSSINIA'S ARMY TRAINED WITH MODERN WEAPONS:



ABYSSINIAN INFANTRY ON THE MARCH ; WITH
MODERN EQUIPMENT, BUT BARE-FOOTED ;
A STILL FROM THE FILM, "ABYSSINIA" ;
NOW BEING SHOWN AT THE RIALTO CINEMA,
LONDON.



WESTERNISED TRAINING: ABYSSINIAN INFANTRY OF 100,000 MEN ARMED WITH MODERN RIFLES, THOUGH



THE EUROPEANISED NUCLEUS, WHICH CONSISTS
ONLY 15,000 CAN BE DESCRIBED AS WELL EQUIPPED



APPARENTLY CONSIDERED AN ESSENTIAL
FEATURE FOR THE EUROPEANISED ARMY:
AN ABYSSINIAN MILITARY BRASS BAND;
COMPLETE WITH EVERYTHING SAVE BOOTS—
FROM THE FILM, "ABYSSINIA."

THE fighting forces of both countries involved in the Italo-Abyssinian affair have been illustrated in a number of our recent issues; and a full-page photograph of Italian troops in Somaliland appears elsewhere in this number. The Abyssinian Army—the Europeanised section of which is here shown in training—consists of two parts. The standing army is the nucleus round which collects the remainder of the Force—chiefs and their retainers, summoned at the time of war. In fact, it presents an analogy with the army which fought under King Harold at Hastings, with its royal "hussarées" and halberdiers "at fyrd." A Belgian Military Mission has been at work since 1929 on the training of the

Training of the
[Continued opposite]



ANTI - AIRCRAFT
DEFENCE IN THE
ABYSSINIAN ARMY :
PART OF A BATTERY
OF MODERN GUNS
IN ACTION ; WITH
BARE-FOOTED GUN-
CREWS.



MEN OF ONE OF THE
EMPEROR'S CRACK
INFANTRY REGIMENTS
COMPRISING THE EURO-
PEANISED NUCLEUS OF
THE ABYSSINIAN ARMY;
SOLDIERS WHOSE BARE
FEET HAVE NOT BEEN
OBSERVED TO IMPAIR
THEIR MARCHING
POWERS.



ABYSSINIAN " HOUSE
HOLD CAVALRY
MEN OF A REGIMENT
WHICH CORRESPOND
TO THE LIFE
GUARDS; AND
EQUIPPED AND
TRAINED IN EUR
PEAN FASHION.



ONE OF ABYSSINIA'S
MODEST TALLY OF
AUTOMATIC WEAPONS—
ESTIMATED AT 2000:
A LIGHT MACHINE-GUN
WITH ITS GUNNER AND
CREW—THE MAN ON
THE LEFT APPARENTLY
ADJUSTING THE BACK-
SIGHT OF HIS RIFLE.



A EUROPEAN MILITARY ADVISER IN ABYSSINIA: ONE OF THE BELGIAN OFFICERS WHO HAVE BEEN TRAINING THE WESTERNISED NUCLEUS OF ABYSSINIA'S ARMY SINCE 1929.



BY G. K. CHESTERTON.

VERY many years ago I wrote a book about orthodoxy. I do not propose to discuss here the controversies with which it was concerned. But the word, as a word, as a convenient term out of the English dictionary to be used as a tool in the English workshop of words, is not without a certain interest of its own. I used it, to begin with, because it was the only word I could think of for something which is sometimes confused with tradition, and is sometimes confused with conservatism. It is the word for something which may be old and may be official, but is not right because it is old, and certainly not because it is official, but only right because it is right. The Early Christian martyr thought he was orthodox, though it was obviously Paganism that was old and Paganism that was official. Such a person will still think himself orthodox, even if Paganism once more sweeps the world, now claiming to be new and revolutionary. But he is not intrinsically intolerant of things that are new and revolutionary, being well aware that he was once new and revolutionary himself. But the common confusion between orthodoxy and officialism distorts all sorts of discussions that have nothing directly to do with religion. Even when there is a truth in tradition, we must still distinguish between the tradition and the truth. We must, above all, beware of merely preserving traditions, without really considering whether the traditions are truths. I am not quite sure whether I am a traditionalist, but I am quite sure that I am not a conservative.

For the conservative conserves the results of all riots and rebellions. Nay, the conservative encourages riots and rebellions, by tacitly promising to conserve all their results. In the very act of resisting change, he is forced to follow all the changes and all the chances of war. He is, in effect, a revolutionary, because he can never be a counter-revolutionary. Whatever won in the last settlement he must regard as settled; even when, by the test of his own ideas of truth, the last settlement was itself an unselement. English politics have been full of this perpetual and rather preposterous comedy. When Cavaliers had died for the King, to protest against his prerogatives being stolen by Parliament, their gentlemanly descendants must preserve reverently for Parliament the prerogatives it had stolen from the King. When these gentlemanly persons, in their turn, tried to defend the general traditions of the gentry against entirely new and crude demands by capitalists and commercial men, the cruder forces succeeded, and their success in its turn became sacred. So that, because the fathers had failed to defeat the commercialism, the sons were called upon to defend the capitalism.

For I grieve to say that, through all the later part of the nineteenth century, there was hardly any other duty of conservatism except the defence of capitalism. For that matter, the betrayal had begun even at the beginning of the nineteenth century. For though many unofficial Tories retained something of the chivalry of the Jacobites, the official Tories, like Pitt and Peel, were already every bit as commercial as the Manchester Radicals. And when a real traditionalist like Cobbett wanted to go back to the real traditions of an older England, they reviled and imprisoned him as a seditious Radical. Still, as I have said, not even tradition is a true enough test to

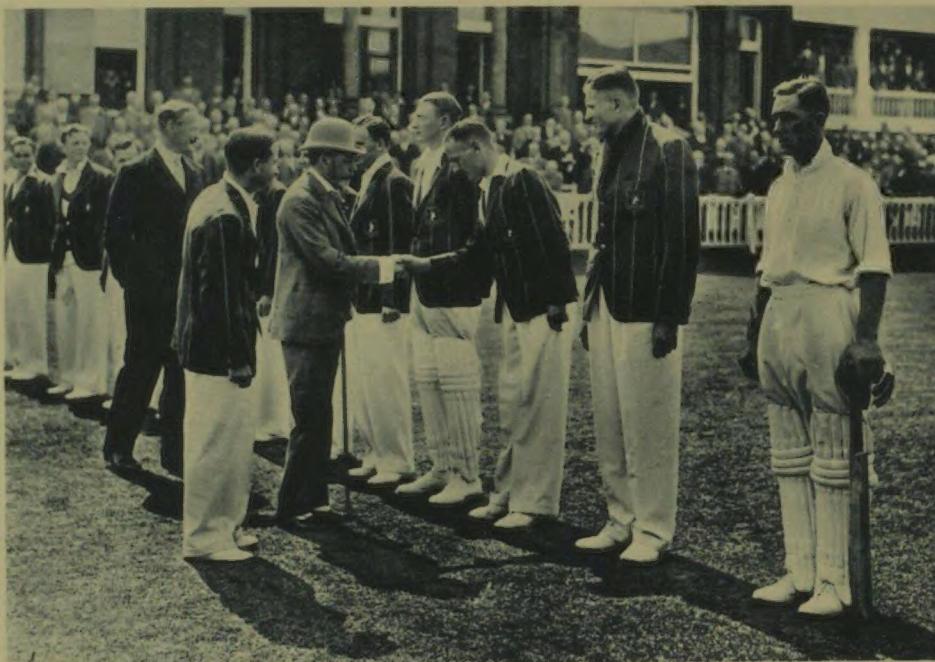
make us dispense with the idea of orthodoxy; if it be only political or social orthodoxy. There are traditions of fable as well as traditions of fact; and Cobbett, though he was appealing to a loyalty, was also appealing against a legend. But the point is the paradox of mere conservation; since by merely resisting all change, it merely justifies all changes.

It could only be put quite clearly in a sort of parable: a statue stands in the forum of a city as the shrine of a civilisation, we will suppose; a statue of anybody supposed to be sacred in that cult or culture; say of a good king of ancient times, like Good King Wenceslas of Bohemia, of whom we still hear at Christmas. After a time the Bohemians

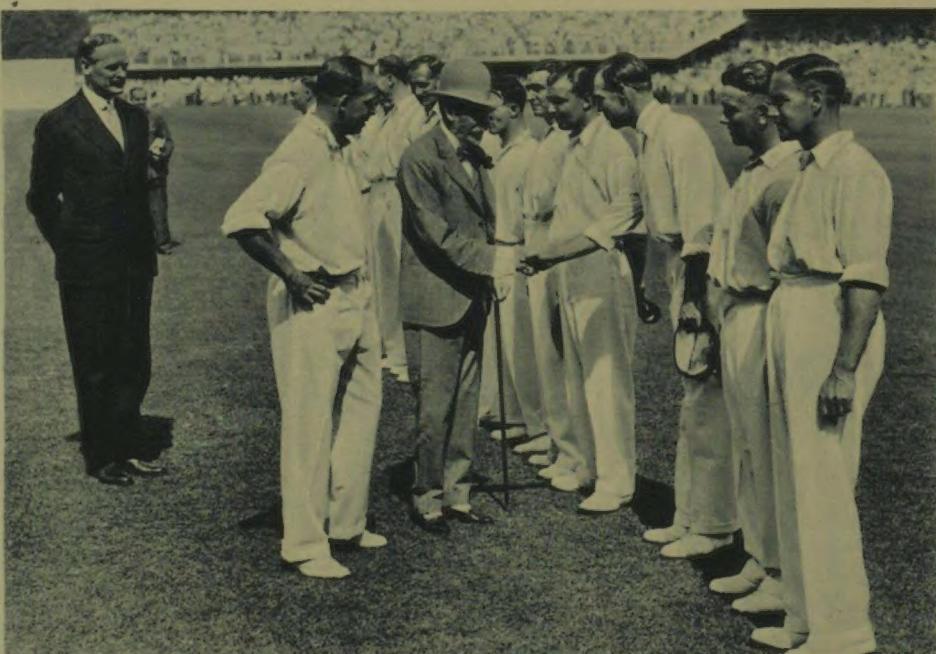
faction of fanatics riot and make a rush at the statue; possibly knocking off its nose, as so many earnest Puritans did to the mediæval statues in the great Gothic cathedrals. There is nothing particularly odd in the process so far. It is the nature of fanatics to rush round and knock things about; it is also the nature of statues to stand still and allow themselves to be knocked about. The very peculiar sequel is to be found in the attitude of the Senators, the Sages, the Aged Wise Men, who were supposed to represent the traditional and unchanging element in this Bohemian city.

The extraordinary history of these old gentlemen was this: that they began by defending the king's nose, and ended by admiring him for being noseless. The peculiar thing is that, when the revolution was over, these learned men delivered a series of lectures and public speeches, explaining that noselessness is the mark of a nation of practical, virile people; that the nose is an organ now practically useless to man, like the appendix; that evolution is urging its most advanced types to shed their noses; and that the absence of this feature from the royal statue is the most positive and precious of the political institutions of Bohemia. In the curious social atmosphere of that particular country, there are really no limits to the extent to which this negation might become a fashion. Beautiful young ladies would increase their beauty by having their noses flattened, as they now increase it by having their eyebrows torn out; for nothing seems to improve the human face so much as the removal of large portions of it by some purely destructive operation. Then all the leading artists and art-critics would explain that representing the nose in art is "photographic"; that great sculpture is not meant to be representational; or (alternatively or possibly at the same time) the historical dons and professors would set to work to prove that King Wenceslas never had any nose, like Sir William Davenant; because there is no record of his sneezing on the celebrated occasion when the snow was so very deep and frost was cruel. Quite a fascinating social fantasy could be written about the way in which cultured criticism and fashionable gossip and popular journalism combined in a chorus of approval of this new feature—or rather removal of a feature.

But the intellectual interest lies in the fact that all this variety of virtuosity would only exist in order to excuse one act of vandalism. The attitude would soon become official, and if it went on long enough it would become traditional. If we say that it would never become orthodox, we mean that it would never correspond with the original truth of the matter, or even the original design of the artist. It would be covering up the truth with convenient and ingenious inventions, which might reconcile the public to the damage, but



THE KING'S INTEREST IN THE TEST MATCH AT LORD'S: HIS MAJESTY SHAKING HANDS WITH E. A. ROWAN WHEN THE SOUTH AFRICA TEAM WERE INTRODUCED TO HIM.—ON THE RIGHT, H. B. CAMERON, WHO MADE A GREAT STAND.



THE KING AT LORD'S: HIS MAJESTY SHAKING HANDS WITH THE ENGLAND TEAM.
His Majesty the King paid a visit to Lord's on the first day of the second Test and saw some of the play. The South Africa and England teams were introduced to him by their captains, H. F. Wade and R. E. S. Wyatt. On the following day, the South Africans were the guests of their Majesties at tea at Buckingham Palace.

are not content with being Bohemian, and drinking wine or shouting drinking-songs or carols in honour of the good king. They turn from Bohemian to Bolshevik, and deny that any king was ever good. Or perhaps the Vegetarians rise raging for slaughter, or the Water-Drinkers ravening for blood. They would say that the damning words recorded of him, "Bring me flesh and bring me wine," are alone enough to prove that Good King Wenceslas was really Bad King Wenceslas. Anyhow, for some reason, a new

could never really prove that the thing was designed to be damaged. Orthodoxy is that primary principle; or right reason in things, by which they can be judged independently of new fads or of old prejudices. There is an intrinsic intellectual rightness that can be judged in all times on its own terms; and orthodoxy was the term I once found convenient for it. But in those days orthodoxy was the only really persecuted heresy.

THE ABYSSINIAN QUESTION: ITALIAN MILITARY ACTIVITY IN EAST AFRICA.



MEN OF THE ITALIAN ARMY IN THE CAPITAL OF ITALIAN SOMALILAND: INFANTRY BARE TO THE WAIST, IN VIEW OF THE INTENSE HEAT, MARCHING IN MOGADISCHIO.

At the moment of writing, the situation between Italy and Abyssinia remains obscure, and is, indeed, giving cause for considerable misgiving among the friends of both countries. In our issue of June 22, we reproduced a number of extremely interesting photographs of Italian military activity in East Africa; and called attention to the extremely light equipment adopted, with a uniform which left the Italian soldier practically bare to the waist—a point which comes out clearly in the photograph on this page. The difficulty encountered by the Italians in

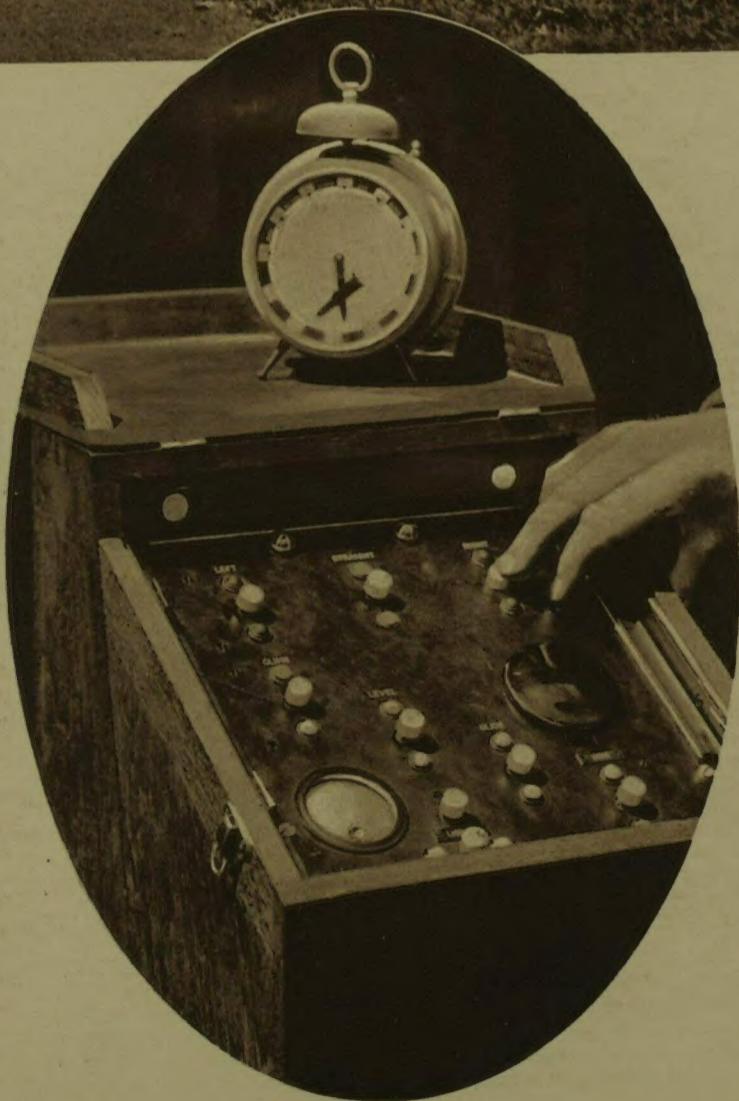
maintaining large armed forces in their East African colonies is illustrated by the fact that they have been sending ships from Massawa to Port Sudan, 350 miles away, to buy water. In addition, the stores now being shipped through the Suez Canal include large quantities of forage. In spite of this, more troops continued to be despatched to East Africa, a fact to which attention was drawn by an Abyssinian communiqué of June 27. A double-page of photographs showing Europeanised Abyssinian troops undergoing training will be found elsewhere in this issue.

FLYING WITHOUT A PILOT: THE WIRELESS-CONTROLLED "QUEEN BEE."



THE PILOTLESS "QUEEN BEE"—FOR TARGET PRACTICE: (ABOVE) THE MACHINE IN FLIGHT (A MODIFIED DE HAVILLAND TIGER MOTH WITH A 130-H.P. GIPSY MAJOR ENGINE); AND THE WIRELESS CONTROLLING-APPARATUS ON THE GROUND.—(BELOW) THE MACHINE WITH ITS COVERED COCKPITS CONTAINING THE "ROBOT" MECHANISM THAT IS CONTROLLED BY WIRELESS.—(RIGHT) THE WIRELESS CONTROL-BOARD FOR PILOTING THE MACHINE FROM THE GROUND.

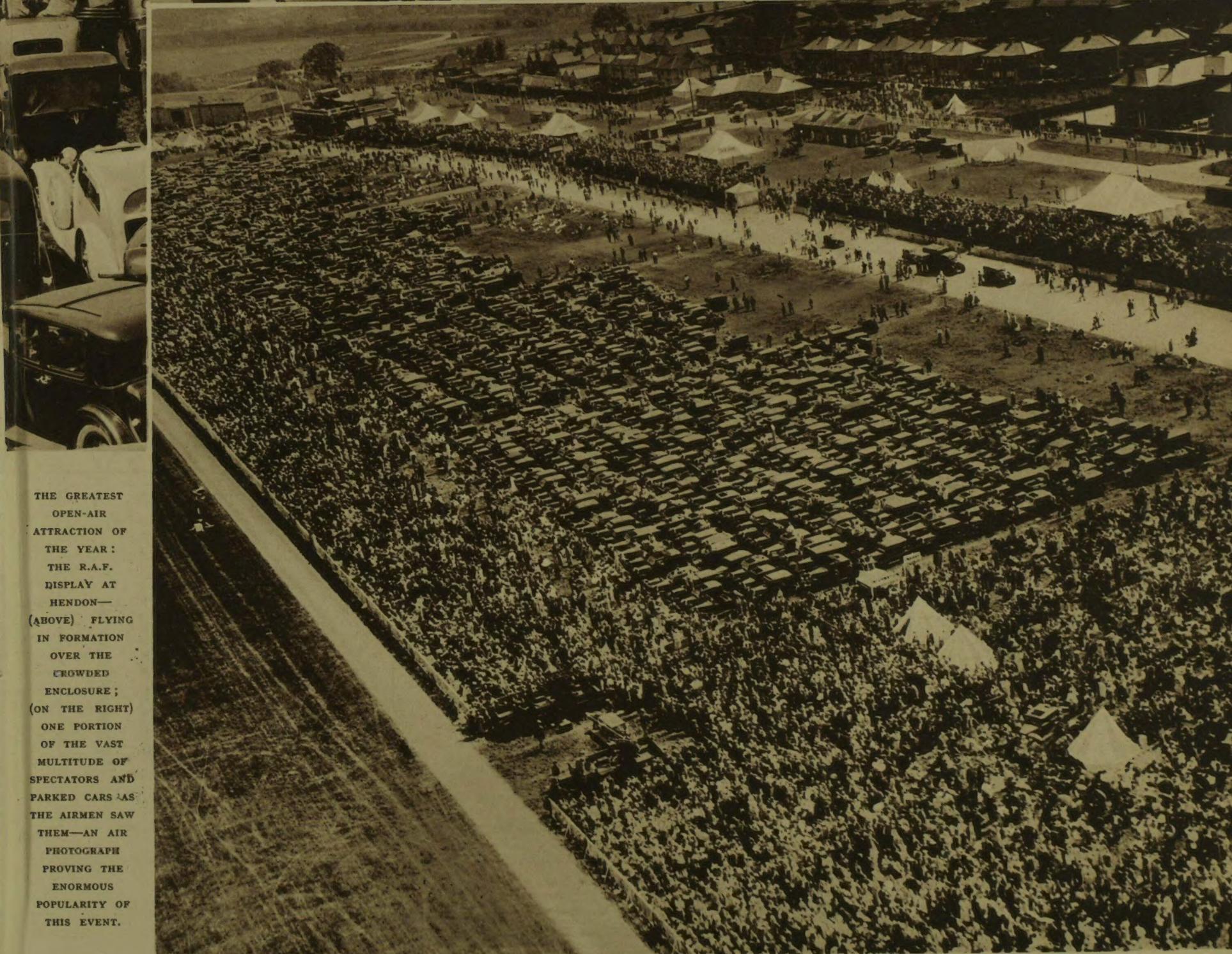
ON June 25 the Air Ministry made public certain facts regarding the wireless-controlled aeroplane at which naval vessels and coast-defence batteries have been doing target practice during the past two years. Until then it had been kept secret. The machine exists in the form of an ordinary land aeroplane and also as a float seaplane. It has many times flown without a pilot up to distances of ten miles from the control station and at varying heights up to about 10,000 ft. Twice at least an aeroplane of this type has been brought down by anti-aircraft fire. One was shown but not flown at the R.A.F. Display at Hendon on June 29, and it has been arranged that one shall take part in the naval exercises fixed to follow the Silver Jubilee Naval Review. The R.A.F. land machine, officially named the "Queen Bee," gave a demonstration at Farnborough on June 26, taking up a test pilot who took no part in piloting the machine. She proved readily responsive to every wireless direction from the ground to turn or go straight, to dive, climb, or keep level. The wireless apparatus by which remote control is secured remains a secret.



EXTRAORDINARY
AND SUSTAINED
PUBLIC INTEREST
IN THE ROYAL
AIR FORCE
DISPLAY :
TYPICAL SECTIONS
OF THE IMMENSE
CROWD AT HENDON.



THESE photographs, showing part of the immense multitude assembled at Hendon, on June 29, for the sixteenth R.A.F. Display, sufficiently prove the enormous and sustained interest taken by the public in this great annual event. Moreover, besides the huge crowd within the aerodrome itself, thousands more watched from adjacent fields, houses, and hillsides that afforded a good view. There was less "stunting" than usual, but the spectators were intensely interested in the serious evolutions. There is some talk that the work involved in the new R.A.F. expansion scheme may prevent or modify the Display during the next two years.



THE GREATEST
OPEN-AIR
ATTRACTION OF
THE YEAR :
THE R.A.F.
DISPLAY AT
HENDON—
(ABOVE) FLYING
IN FORMATION
OVER THE
CROWDED
ENCLOSURE ;
(ON THE RIGHT)
ONE PORTION
OF THE VAST
MULTITUDE OF
SPECTATORS AND
PARKED CARS AS
THE AIRMEN SAW
THEM—AN AIR
PHOTOGRAPH
PROVING THE
ENORMOUS
POPULARITY OF
THIS EVENT.

THE AIR ARMAMENTS RACE AS SEEN THROUGH FRENCH EYES.—1.

By HENRI BOUCHÉ, writing in our French Contemporary, "L'illustration."

The article here begun, and to be continued next week, was published the other day by "L'illustration," of Paris, and our translation appears by arrangement with that famous paper. The illustrations, and the descriptions of those illustrations, are, of course, from the same source. For the rest, it is only necessary to add that "L'illustration" vouches for the fact that the author bases his arguments solely on public documents, either official or private, which are accessible to anyone who is desirous of judging and understanding a question which has assumed vital proportions.

EVERY great nation in Europe is now convinced, as a result of the action of its Press and of the decisions reached by its Government, that its only means of salvation lies in the speediest possible development of its power in the air. Outside Europe, public opinion in the United States and in Japan reveals the same attitude of mind. The smaller Powers are compelled to follow suit, whether they like it or not. The "Air Armaments Race" has started, and, in a large measure, continues owing to the conviction of the peoples themselves. Naturally, this conviction is based primarily on each nation's certainty that its own particular strength in the air is inexcusably weak and that that of the national Air Forces likely to be opposed to it is incomparably greater. It is evident that this dual contention cannot be equally true, at any one time, of all the leading air Powers of the world. It is interesting, therefore, to note how certain contradictions may, in the eyes

of the public, assume almost the proportions of a dogma.

I.—HOW AIR FORCES ARE COMPARED.

"Comparison," says the proverb, "is not proof." We shall demonstrate by a single example that this is particularly the case in comparing Air Forces. We take this remote case in order that debate may not become too heated. Moreover, as we are concerned

with a document which asserts the aerial inferiority of a great nation, we are glad that this nation should be the United States of America: the readers of *L'illustration* are sufficiently acquainted with aviation to know that the expanse, the political unity, the industrial and technical power, the intense activity of interior communications, and, finally, the fearless character of the great American Republic in every sphere of life, including that of public finance, have led to the growth of an Air Force which is justly admired; and that, moreover, this natural effort is regarded in Europe without apprehension—a fact which guarantees a sounder judgment.

However this may be, in the spring of 1934, synchronising with the campaigns conducted in Great Britain and France, public opinion in the United States began to denounce the inferiority of American aviation and demand its renovation. Among the leaders of the movement, one of the most active and, apparently, the most authoritative was Mr. W. D. MacFarlane, a Deputy from Texas, who, on March 8, published in the "Congressional Record"—the equivalent of the French "Journal Officiel"—the following statements, which were immediately taken up and passionately amplified by the Press:

"The Aerial Forces of the United States are the third as regards numbers (after Great Britain and France); and, perhaps, even the sixth, so close are Italy, Soviet Russia, and Japan behind them. They are the sixth, and, perhaps, the eighth, in the number of specialised factories designed to supply them. They are far and away the last according to the general conception of aircraft."

and engines, both in service and projected. None of their aircraft—even the best—is capable of overtaking foreign aircraft of the same class, in order to engage them in battle.

It may be said, therefore, that, comparatively, they have not a single war machine and have no hope of obtaining one at an early date. Undoubtedly they could be brought down or reduced to impotency by the Belgian Military Air Force or by thirty per cent. of the British Air Force, forty per cent. of the French Air Force, or fifty per cent. of the Italian, Japanese, or Russian Air Forces. Assuming that foreign countries ceased to make progress, they would require at least two years to make up their arrears, even with the aid of foreign licences, and three or four years without such licences. Yet, what country in the world has greater riches to defend than the United States?"

At the same time, General William Mitchell, the former Chief of the American Military Air Force, referring to the statements made by Mr. MacFarlane during a lecture he gave in New York before the Foreign Policy Association, described them as "expert evidence," and begged the "man of courage" at the White House "resolutely to set right a desperate aeronautic situation."

Later on, when we come to deal briefly with the position of the United States Air Force, we shall see what should have been thought of these "cries of alarm," particularly in a country separated from any aerial aggressor by thousands of miles of sea. But, at the same moment, assertions almost on a par with them were being made on platforms and before Parliamentary Commissions in all the big countries, and were being amplified by the Press and thrust on public opinion.

The statement of the Deputy for Texas does, at least, give us the "chief counts of the indictment" which are invoked both over here and there: insufficient strength; wrongful retention in service of obsolete equipment; backwardness of technique; weakness of the national industry; and the special need for protection. The only item missing is inadequate Budget estimates. [Continued on page 13.]

The American statistics marked 1 call for the following notes:

The German strength—here as elsewhere—is merely based on conjecture.

The French strength in tactical units is actually 1665 aircraft (officially published figure) and not 3600—here is an exaggeration of 120 per cent.

The British strength (also published in official documents) consisted of 1050 aircraft at the beginning of May 1935—here is an exaggeration of 170 per cent.

The Italian strength is in the neighbourhood of 1200—here is an exaggeration of 90 per cent.

The Japanese strength is unknown; the Japanese Government merely stated in Parliament at the end of last April that this strength was in the neighbourhood of 800 aircraft, although this figure would seem to be short of the actual number—here is a probable exaggeration of 100 per cent.

The Heads of the U.S.S.R. declared through the Russian press that 3050 aircraft took part in parades throughout the Union on May 1, 1935. One is not compelled to believe them (the communication was not official); and it is possible that this figure refers only to aircraft belonging to tactical units.

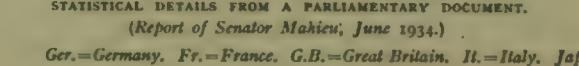
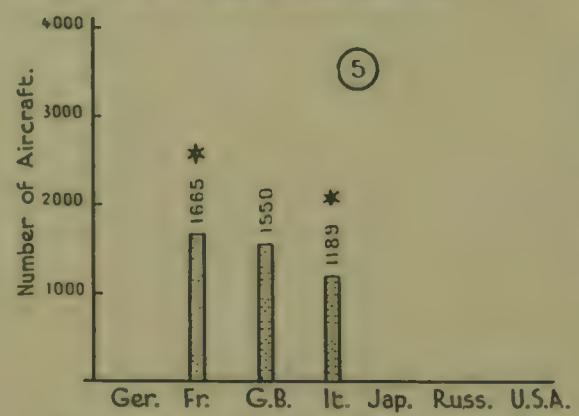
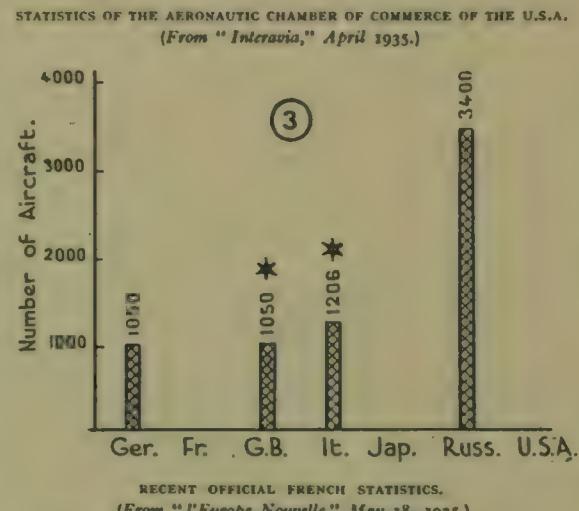
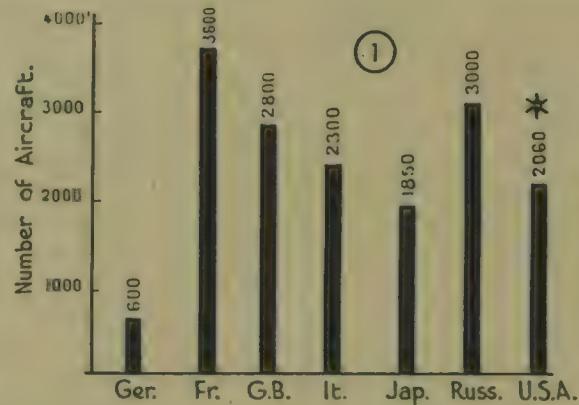
The 2660 aircraft stated by the American Aeronautic Chamber of Commerce to form part of the United States Air Force are exactly the strength of the first-line Military (1100) and Naval (960) Air Arms. In this instance, the percentage of exaggeration is nil: the relative exaggeration in respect of the other countries is, therefore, as indicated by us, unless the American organisation has attempted to compare the incomparable.

The German statistics (2) deal fairly correctly with Italy and especially so with Great Britain; reproduce the Soviet propaganda strength with slight additions; rather "overload" the French strength and somewhat more so that of the United States; and exaggerate enormously the figures for Japan. They say nothing about Germany.

The latest special number of "Europe Nouvelle" (obviously inspired by our official Departments) says nothing about France; gives the exact Italian and British strengths; and, finally, adopts the simple expedient of applying the British air strength figures to the German Air Force because Herr Hitler is said to have admitted to Sir John Simon that the German Air Force had reached "parity" with the British Air Force.

The statistics published by "Vu" in November 1934 appear to be impartial. The French, Italian and British strengths are uniformly increased by 40 per cent. with regard to tactical units, which must be due to the statistician's desire to take into account the "immediate reserves." Japan is overestimated (plus 65 per cent.) and the United States is under-estimated (minus 20 per cent.).

The report by Senator Mahieu (June 1934) gives proved, correct figures for Italy and France. Only one other country (Great Britain) has been dealt with; with an over-estimate of 45 per cent.



MISLEADING FIGURES: CONTRASTING COMPARISONS OF AIR STRENGTHS.

In order to give some idea of the astonishing divergences which result from the comparison of Air Forces by means of figures, and to give the reader an idea of the opportunism that frequently inspires these statistics, we present above (marked from 1 to 5) five estimates of different origin. In the case of these five diagrams, an asterisk is placed over the figures which are correct or approximately correct. If a diagram contains (for example) only three estimates, it is because the statistics it

represents say nothing of the Air Forces of the other four Powers. With the aid of four correct figures and three acceptable figures, we have drawn up and offer for consideration the diagram numbered 6, which compares only those strengths which are numerically comparable—first-line strengths. To arrive at precise comparisons of strength, it is necessary to take into account other essential data: quality, activity, immediate or speedy ability to act in a given area of operations, budgetary estimates, industrial power, and so on.

Ger.=Germany. Fr.=France. G.B.=Great Britain. It.=Italy. Jap.=Japan. Russ.=Soviet Russia. U.S.A.=United States of America.



A TERRA-COTTA BUST BY GUIDO MAZZONI:
ONE OF THE TREASURES IN HIS MAJESTY'S COLLECTION AT WINDSOR.

Among the many artistic treasures in his Majesty's collection at Windsor is this singularly attractive bust, by an Italian sculptor who died in 1518. Describing it in a recent issue of "Apollo," Mr. Adrian Bury wrote: "Among several fine examples of sculpture at Windsor the terra-cotta bust by Guido Mazzoni of Modena is unique. This strange little head, wearing an open-work golden cap, has a fascinating realism. The expression is memorably vivid, a typical example of the work of a sculptor who was never submerged by the more popular and superficial tendencies of late Renaissance fashion." Guido Mazzoni, called Paganini, was born at Modena in the fifteenth century. He was practising his art at Naples when Charles VIII. seized that town in 1494 and, struck with admiration at the artist's skill, took him away to France, where Mazzoni then lived for twenty years. After amassing a great fortune the sculptor returned to his native land. Unfortunately, Mazzoni used terra-cotta and other fragile materials almost exclusively, with the result that his works have for the most part been destroyed or have very much deteriorated through the passage of time. His most important surviving masterpiece is the group of nine figures to be seen in the church of Monte Oliveto at Naples.



THE GREAT ALTAR-PIECE OF CROZON, IN BRITTANY: THE TWELVE PANELS OF THE CENTRAL GROUP, SHOWING THE MARTYRDOM OF THE TEN THOUSAND CHRISTIAN LEGIONARIES UNDER HADRIAN.

FROM LEFT TO RIGHT ACROSS: CHRISTIAN LEGIONARIES BEFORE THE PROCONSUL; THEIR REFUSAL TO SACRIFICE TO IDOLS; THE APPEARANCE OF AN ANGEL; THE ARREST; ACACIUS BEFORE HIS GENERAL; CHRISTIAN SOLDIERS AT THE TRIBUNAL; TORTURE, MARTYRDOM, WALKING ON IRON POINTS; STONING; SCOURGING; AND CONVICTION BY THE PROCONSUL.

In a recent issue of "L'Illustration," this magnificent retable was described in the following terms: "Twenty-nine panels in relief, containing about four hundred figures of strange proportions—an abundant liveliness, passionate emotion on the faces, and a kind of fury in the artist's handling of chisel and brush. . . . In this furthest corner of Brittany one is accustomed to seeing works which surprise by their shape, line and colour: belfries, stone or wooden bas-reliefs, church windows, calvaries. Nevertheless, one stands amazed at the unexpectedness of this vast composition, which flashes with gold, blue, red or green in the smallest sunbeam through the nearby window. All these figures are so feverishly busy and the scenes are so intricately mingled as to confuse the eye. Then, gradually, the historical tale is recognised—the martyrdom of ten thousand Christian legionaries under the Emperor Hadrian—and finally the thread is found: five boards of the upper panel where the evangelists stand; then twelve panels of the central group and twelve panels of the two big

boards telling the story of the tribune Acacius—how he led to victory and then to martyrdom his ten thousand legionaries, their trial and torture, and at last the forest of bloody crosses covering their graves on the slopes of Armenian Ararat. An extraordinary mixture is apparent here. Attempts at Roman local colour mingle with western sixteenth-century costume, lilyed sceptre with Latin cuirass, and helmets, turbans, scimitars, robes, and swords combining the styles of different ages in a riot of colour and movement. The exact date and the artist are unknown. Perhaps two different hands worked on the central piece and the surrounding panels. Deep devotion, native inspiration, unforced simplicity, and scrupulous honesty shine from every detail, as does the artist's curious, moving gift of composition. It has been suggested that Flemish influence has quickened local inspiration: it may be so. In any case, in this carven painted wood of sixteenth-century Brittany there reigns the essential quality, life—and that is worth more than all the rest."

THE AIR ARMAMENTS RACE.—(Cont. from p. 10)

THE COMPARISON OF FIRST-LINE STRENGTHS.

Without a strict definition of terms, the comparison of air strengths is particularly devoid of meaning. Some idea of this will be gained from the six diagrams grouped together under the title "Misleading Figures: Contrasting Comparisons of Air Strengths." It is, in fact, possible for one and the same Air Force to express the strength of its military aircraft by figures ranging from single to treble, according to whether that strength is considered as:

The regulation strength of first-line *tactical units* (squadrons);

Or this strength plus the reserve units known as "immediate reserve";

more than probable; moreover, even if this were doubled, it would not cause anxiety to anyone in Europe. For Soviet Russia we have assumed a strength of 2000 aircraft; and even this figure seems to us to be in excess of what the Russian Military Air Force could *put into action* at the beginning of a campaign and (especially) maintain in the line. We ourselves say nothing of Germany; we leave those to speak who, better informed or more venturesome, believe themselves able to estimate her strength.

DECREASING ESTIMATES OF THE MILITARY STRENGTH OF THE GERMAN AIR FORCE.

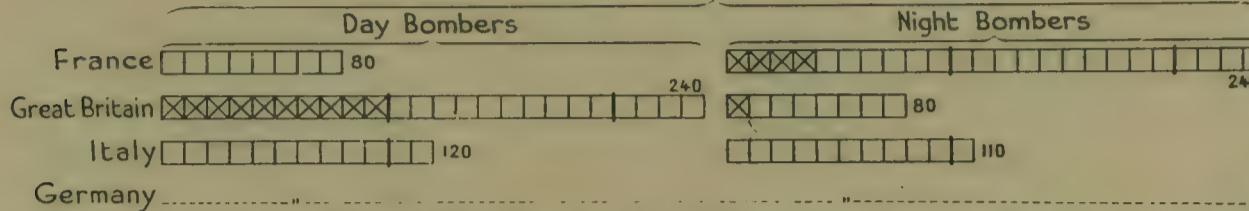
About a year ago, during a campaign to encourage France to build "thousands of aircraft," Lord Rothermere declared that Hitlerised Germany had at its disposal 25,000

air fleet; not a military one. . . . From the beginning of 1935 she will possess from 1000 to 1100 military aircraft."

Yet, six months later, on May 22, 1935, the British Air Minister, Lord Londonderry, explained to the House of Lords that if the German leaders claimed that they already had 800 or 850 military aircraft they could only justify that figure by counting as such "machines very different" from those which, in England, form the first-line strength. In other words, according to Lord Londonderry, a German military air strength estimated at 800 aircraft is an exaggeration of the facts. We share this opinion.

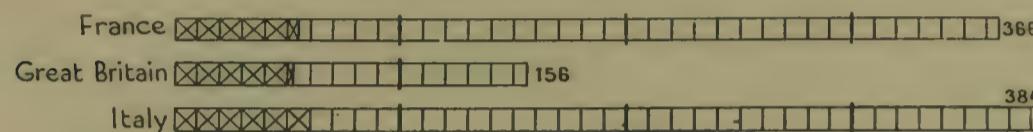
Can one get still nearer to the truth? Since March 10 last, the date on which the German Air Minister announced the official formation of a Reich Military Air Force, two "Squadrons" have been paraded in public. On March 28

Aircraft classed as Offensive.



Total: FRANCE—With Civil Aircraft: 530; Without Civil Aircraft, 426.—GREAT BRITAIN—With Civil Aircraft, 391; Without Civil Aircraft, 330.—GERMANY—With Civil Aircraft, 84; Without Civil Aircraft (?)

THE POSITION OF THE CHIEF EUROPEAN AIR POWERS ON JUNE 1, 1934, WITH REGARD TO OFFENSIVE AIRCRAFT (BOMBERS OR AIRCRAFT THAT COULD BE USED AS BOMBERS). Each Square Represents Ten First-Line Aircraft. The Crossed Squares Indicate Those Types which are the Least Obsolescent (Taken into Service after 1931).



THE POSITION OF THE CHIEF EUROPEAN POWERS ON JUNE 1, 1934, WITH REGARD TO DEFENSIVE AIRCRAFT (FIGHTERS).

No account has been taken of naval single-seater fighters. In the case of the three Powers dealt with above, these would add about 15 per cent. to the totals. General Staffs encourage the single-seater according to their varying beliefs in the fighter plane's value for defence. The general tendency in the Europe of to-day is to construct multi-seater fighters and heavy bombers, which are essentially offensive weapons.

ON JUNE 1, 1934, WHEN THE AIR ARMAMENTS RACE STARTED, THE "OFFENSIVE" AIRCRAFT OF EUROPE WERE NOT VERY FORMIDABLE; THEY ARE NOT MUCH MORE SO NOW, A YEAR LATER.

In the above diagrams, an attempt has been made to give a summary of the position of the chief European Air Forces with regard to their offensive and defensive capacities on June 1, 1934, the date on which the present "Air Armaments Race" may be said actively to have begun. The threat invoked by every country to justify "renovation schemes" or new credits was that of foreign offensive aircraft. It is extremely interesting, therefore, to note, after having considered the irrefutable general surveys which must have been submitted either to Parliaments or official Commissions, the quasi-equality of the three biggest European Air Forces as regards the weakness of their fighting strength and the inevitable use of a large number of obsolete aircraft. Even at that time (although it only became a reality in 1935), the German fighting Air Force had to be reckoned upon. Then it could only have consisted of converted commercial aircraft, and, accordingly, we have completed our diagrams by showing "utilizable civil aircraft," including in this class transport aircraft exceeding 500 h.p., although the average power of military bombers was 1000 h.p.; of the former category there were in European or Mediterranean territory 104 for France, 11 for Great Britain,

64 for Italy, and 84 for Germany. These air fleets, when used as civil aircraft, would be capable of carrying 94, 28, 63, and 91 tonnes* of pay-load respectively for a distance of 500 kilometres; that is, 310,686 miles (one direction only). Now, in order to arrive at the "destructive efficiency" in connection with the bombing of an objective situated at a distance of 500 km. (journey doubled; weight of military equipment: augmented crews), it would be necessary to divide these tonnages by three. The contribution of civil aviation was, therefore, small—31, 9, and 31 tonnes—for the three military Air Forces in question; whilst the converted German civil air fleet itself, compared with one of these military Air Forces, must be judged as more negligible; with a capacity of 30 tonnes per expedition. With regard to civil aviation taken as a whole, its position is shown in our last graph, taken from statistics of the British Air Ministry dated March 25, 1935. Italy is very weak; whilst France, Germany, and Great Britain are incapable of inspiring awe in one another. These English statistics have been verified by the official international registers (in France, "Bureau Veritas"), which indicate at January 1, 1935: 1789 aircraft for France; 1425 for Germany; and 430 for Italy.

Or this new total plus the number of war aircraft (similar to those of the tactical units) which are in service at a given time in training establishments and testing or instructional centres;'

Or, again, this third total plus stock machines.

For the great European Powers, these four possible strengths are at present approximately in the ratio of 100; 125; 175; 350. The "immediate reserves" and the "stocks" (mobilisation reserves) undoubtedly possess military value; but it may be said that the more certain the country is of its industrial power the lower "stocks" can and should be. Moreover, stocks and reserves are particularly valuable in the case of prolonged hostilities, or, at least, of hostilities begun while every endeavour to prevent an outbreak is still being made. The most interesting strength for the purpose of a first comparison is, therefore, that of the aircraft which form the normal equipment of the tactical units. This strength, indeed, is the only one that can be employed without delay—either for surprise attack or counter-attack—by the *trained and specialised flying personnel* attached to the squadrons.

From this point of view—and supposing (which is not very probable) that all military aircraft are of value—how is one to classify the strengths of the military Air Forces whose presumed or certain predominance influences the programmes of the great Powers? We have endeavoured to answer this question by the last of the diagrams in the group "Comparisons of Air Strengths."

In the case of four out of the seven countries considered, this diagram is based on official documents: the first-line air strengths admitted by the authorities are: 1665 for France; 1050 for Great Britain; 1206 for Italy; and 2060 for the United States of America. For Japan we have suggested a figure which does not claim to be anything

military machines. On May 15, 1935, the same gentleman stated in the House of Lords that Germany had at that time 10,000 bombers, each capable of carrying about a ton of powerful explosives. He added that he had been at considerable pains to establish these facts, and that he made the statement in full realisation of his responsibilities.

But at the beginning of April 1935, Mr. Toukhatchevski,

the "Richthofen" Squadron was reviewed by the Chancellor at Döberitz: it turned out with twenty-seven single-seater Arado fighter machines, with B.M.W.-VI. engines (not supercharged), which are certainly incapable of up-to-date performances, and can only represent a transitory type. Later, on April 20, the Chancellor inspected the "Horst Wessel" Squadron, which—according to the

photographs—also appears to consist of twenty-seven aircraft: eighteen of Arado type and eight or nine of a somewhat more highly developed type. Quite recently, the Press announced that the Mecklenburg Squadron would be known as the "Immelmann" Squadron, and the Lower Saxony Squadron as the "Bölkow." We do not know whether these groups are already equipped, if not for fighting, at least for military training.

Is the German air strength of to-day limited to four squadrons each of twenty-seven fighter aircraft? Undoubtedly, no. But to what extent has this published strength already been exceeded? Perhaps none knows, save the German leaders themselves, but at least we may, at the moment—as a result of the debates in the British Parliament—consider it as an established fact that the military Air Force of the Reich does not possess 800 machines comparable with those of the British Air Force. In addition, it will be remarked that, so far, none of the military units in Germany

possesses multi-seater fighter aircraft such as those with which new armies of the air are equipped. Moreover, a military Air Force, actually organised in squadrons, and endowed with the indispensable training schools and instructional centres, cannot exist without working in the full light of day and in the air; with progressive units equipped; and with staff officers and full personnel. The strength of the German Military Air Force must, therefore, in due time be ranked among established facts.

(To be continued next week.)



PARADE BEFORE HERR HITLER IN APRIL OF THIS YEAR: THE HORST WESSEL SQUADRON OF FIGHTERS AT THE BERLIN-STAAKEN AERODROME.

The eight single-seater aeroplanes in the first line are of a new type that is more advanced than the out-of-date Arados in the second and third lines. In the background are three-engined transport Junkers, Ju. 52; and in the left background are two other Junkers.

In the distance on the left are several twin-engined aircraft, probably of the Dornier Do.F. type.

Deputy-Commissioner for War in the U.S.S.R., wrote in the *Pravda* (April 12, 1935): "Twelve air regiments serve in Germany 2100 bombing and fighting aircraft; sixteen regiments, organised by Göring, are stationed at the main strategic points, with war material consisting of 1600 fighters and reconnaissance aircraft. That is a total of 3700 aircraft."

A short time before, however, informing the Aeronautical Commission of the French Chamber (*Le Temps*, November 1934), the Minister of Air stated: "At the beginning of 1934, Germany possessed only a convertible commercial

* 1 tonne = 2204.6223 lb.

THE "MAURETANIA'S" LAST VOYAGE—TO ROSYTH.

The famous 30,000-ton Cunarder "Mauretania," flying the "Blue Riband of the Atlantic," which she held for twenty-two years (1907 to 1929), left Southampton on her last voyage, on the evening of July 1, for Rosyth, there to be broken up by Metal Industries, Ltd. She carried a crew of sixty, with about the same number of guests. Among those who waved farewell from the quay was Captain Sir Arthur Rostron, her former commander in the days of her Atlantic triumphs. The old ship seemed a ghost of her former self, as her hull was rusty, her decks lacked many usual fittings, and her masts had been shortened by 40 ft. to allow her to pass beneath the Forth Bridge. Most of her public rooms had been stripped bare. Oak panels from her big staircase, it is said, are to be used in the "Queen Mary." As the "Mauretania" left Southampton a band on the quay played "Auld Lang Syne," spectators cheered, and there was a chorus of sirens from ships in harbour, led by the "Olympic." Many people gathered along the shore to watch the old liner as she passed down Southampton Water for the last time.



THE FAMOUS CUNARDER THAT HELD THE ATLANTIC RECORD FOR TWENTY-TWO YEARS TO BE BROKEN UP: THE "MAURETANIA" LEAVING SOUTHAMPTON FOR THE LAST TIME—ONE OF HER OFFICERS WAVING FAREWELL FROM THE QUAY.



SHOWING THE "BLUE RIBAND OF THE ATLANTIC" WHICH SHE HELD FOR 22 YEARS AND FLEW ONCE MORE DURING HER LAST VOYAGE: MEN OF THE "MAURETANIA'S" CREW ON DECK SHORTLY BEFORE THE START.



WITH MASTS SHORTENED TO PASS BENEATH THE FORTH BRIDGE ON HER WAY TO SHIPBREAKERS AT ROSYTH: THE "MAURETANIA," A GHOST OF HER OLD SELF, PASSING DOWN SOUTHAMPTON WATER ON HER LAST VOYAGE.

THE DUCHESS OF YORK'S FIRST JOURNEY BY AIR.



THE DUCHESS OF YORK, WITH THE DUKE FOLLOWING, ENTERS AN IMPERIAL AIRWAYS LINER AT HENDON FOR HER FIRST JOURNEY BY AIR: THE START OF THE ROYAL VISIT TO BRUSSELS FOR THE EXHIBITION.



THE DUKE AND DUCHESS OF YORK AT THE BRUSSELS EXHIBITION DURING THE "BRITISH WEEK" THERE: WALKING THROUGH "OLD BRUSSELS," A SECTION WHICH REPRESENTS THE CITY AS IT WAS IN THE EIGHTEENTH CENTURY.



A PICTURESQUE FEATURE OF THE INTERNATIONAL EXHIBITION HELD AT BRUSSELS: ONE OF THE DECORATIVE HORSE-DRAWN COACHES, WITH POSTILIERS, USED TO CONVEY VISITORS ROUND THE EXHIBITION GROUNDS.

The Duke and Duchess of York left Hendon Aerodrome, about 10 a.m. on July 1, in the Imperial Airways liner "Draco," escorted by an R.A.F. squadron. Above Courtrai they were met by a Belgian squadron, which preceded them to Brussels. It was the Duchess's first flight, and she said the voyage had been delightful. After motoring to the British Embassy they went to the Palace at Laeken, where the King and Queen of the Belgians gave a luncheon. Later the Duke laid a wreath on King Albert's grave in the crypt at Laeken Church. In the afternoon the Duke and Duchess visited the Brussels Exhibition, with the British Ambassador, Sir Esmond Ovey, and Lady Ovey. After seeing Old Brussels, a reconstruction of the eighteenth-century city, they took tea at the British Pavilion. In the evening there was a dinner at the Embassy in honour of King Leopold and Queen Astrid and the royal visitors, who all later attended a ball in the British Pavilion at the Exhibition. The Duke and Duchess returned to England by air on July 2 and landed at Croydon.

THE KING'S SILVER JUBILEE REVIEW OF THE R.A.F.: AT MILDENHALL.



UNITS OF THE 360 AEROPLANES, FROM 38 SQUADRONS, WHICH THE KING, AS CHIEF OF THE ROYAL AIR FORCE, IS TO INSPECT TO-DAY: HAWKER FURIES LINED-UP IN THE BIGGEST ASSEMBLY OF AIRCRAFT EVER SEEN IN A BRITISH AERODROME.

It was arranged, as part of the more official Silver Jubilee Year celebrations, that the King, as Chief of the Royal Air Force, should hold a review of the R.A.F. to-day, Saturday, July 6. His Majesty is due to inspect the lines of aeroplanes drawn up in the Mildenhall Aerodrome, Suffolk, and then drive to Duxford Aerodrome, Cambridge, to witness, in company with her Majesty the Queen and other members of the royal party, a great fly-past of twenty squadrons, air drill by a squadron, and a fly-over in "wings" by seventeen squadrons. He

also decided to take the salute of Royal Air Force units. Three hundred and sixty aeroplanes, drawn from thirty-eight squadrons, flew to Mildenhall for the occasion on July 1, landing at one-minute intervals, beginning at daybreak; and by the evening they were ranged in five-mile-long ranks ready for a rehearsal on the following day. The review will be the first in the history of the Service to have been held by the King; and it will constitute the greatest assembly of aircraft ever seen at a single aerodrome in this country.

THE WORLD OF SCIENCE.

THE BUFF-TIP MOTH: "WARNING COLORATION" AND "CONCEALING COLORATION."

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

DURING the late autumn of last year, a dark-brown, almost black, chrysalis was brought to me from my paddock. I ought, perhaps, to have known at once what species of moth would emerge from it, but I did not. However, I kept it carefully through the winter, but had to wait until early May before my patience was rewarded by the appearance of a very perfect specimen of the buff-tip moth, a species which may justly be described as one of considerable beauty. This beauty, however, is not of the kind which leaps to the eyes, but establishes itself beyond doubt when carefully studied. This should be done, not in cabinet specimens, where the wings are displayed fully opened, but in the living insect when at rest, or one preserved in the resting position, where the hind-wings are hidden under the fore-wings, as is the rule with moths when resting. In the buff-tip they fold, during life, so as to fit close to the sides of the body, giving it an almost cylindrical

gleaming-smooth to be mistaken by hungry birds, or other insect-eating creatures, for a piece of lichen; and, furthermore, such a piece of stick must be lying on the ground, which is surely a resting-place not often used by this moth. I think entomologists will agree with me in this. If, however, we leave out of the reckoning this somewhat forced explanation, we should still have to admit that the general coloration, taken as a whole, forms an exceedingly good example of what is known as "concealing coloration," since it harmonises beautifully with its general background, where fragments of grey and buff, interspersed with débris of other colours, combine to form a harmonious whole, so that none especially catches the eye.

Cases of "concealing coloration" among butterflies and moths could be cited by the hundred, and some are very remarkable. Even here, in our England, there are a most surprising number. Let me cite one other associated with lichen. This is afforded by the wonderful "Merveil du Jour," shown in the accompanying photograph, which will have to be carefully examined before the moth can be distinguished from its background. Here the fore-wings, when closed, present a flat field of delicate greyish green, broken up by irregular markings of black and white. Oak woods are its favourite haunts, and whether it is resting merely on the bark, or on a lichen-covered patch, only by a lucky chance will it be discovered. The moths, as a group, are inconspicuously coloured when at rest. But there are some tropical species which rival the butterflies in the splendour of their coloration. And there are some which seem to court attention by vivid patches of black, white, and yellow, or black and crimson, and so on. These we designate "warning colours," to which I must briefly allude presently in relation to caterpillars.

For the moment, let me pause to remark that those who protest that there is no importance to be attributed to what we call "concealing" and "warning" coloration have to account for the fact that the

hind-wings of moths are commonly of some neutral tint and bear no markings, for they are concealed while the creature is at rest and needing protection. But where both fore- and hind-wings are vividly coloured, as in the tiger-moth, they are of a "warning" type; a signal to their would-be destroyers among their natural enemies that, however desirable they may appear when on the wing, their capture will only lead to disappointment, since they will prove to be anything but palatable.

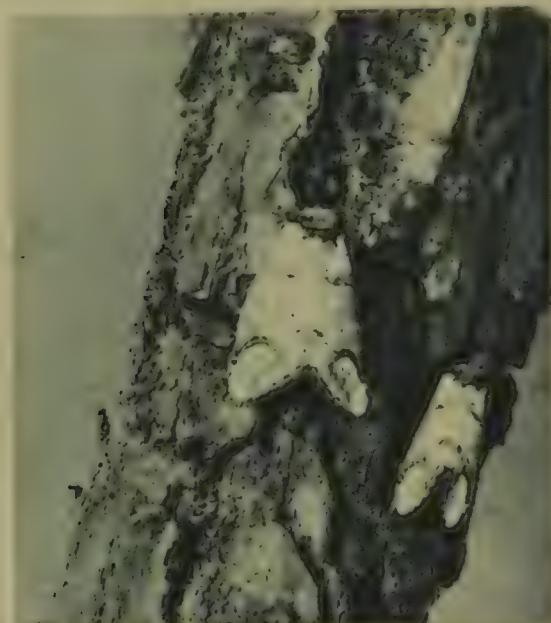
And now, as touching caterpillars. There are many moths which in their adult state are concealingly coloured, while in the larval or caterpillar stage they are warningly coloured. The buff-tip moth is one of these. In its early stages it lives in companies of from fifteen to twenty. And they have a habit, when at rest, of ranging themselves along each side of the midrib of the under-surface of a leaf, the heads turning outwards, on each side, towards the edge of the leaf, and their bodies almost touching one another. What benefit this crowding together after this fashion confers has not yet, apparently, been discovered; but in the later stages of larval life they disperse themselves. They

are then conspicuously yellow, marked by oblong bars running down the back and sides, and showing up through a short, downy coat. This coloration is of the "warning" type, a sign birds and other insect-eating creatures are well aware accompanies distasteful qualities; and the downy coat probably forms an additional deterrent.

But these warning colours do not afford absolute immunity from attack. For experiment has shown that birds, when really pressed by hunger, will eat them, till at least the most insistent desire for food is satisfied.

The buff-tip moth, then, in itself, combines two widely different types of coloration—warningly coloured during its larval life, and concealingly coloured in its adult stage. Since this is among the commoner of our native moths, it is to be hoped that some entomologist will take up the investigation of the source and

nature of its distasteful qualities in the larval stage, and of their relation to the pigmentation of the body. And, similarly, he might endeavour to discover whether the buff-coloured areas of the



1. AN EXAMPLE OF CONCEALING COLORATION IN A BRITISH MOTH: TWO BUFF-TIP MOTHS AT REST ON A PIECE OF BARK; THAT ON THE RIGHT WITH WINGS MORE CLOSELY FOLDED.

shape. In this pose there are three areas which play an important part. The first is that on the head and thorax, which is of a beautiful golden-buff, bounded behind by two narrow bands of a reddish-chocolate colour, the one in front being broken at the middle. The other two are formed on the two wings by oval patches of golden buff, marked by faint, wavy lines of a darker hue, and bounded in front also by two narrow, chocolate-coloured lines. The space between these centres of attraction is filled by a field of dull silver, relieved by indistinct dusky bands, and a bar across the middle of the wing formed by bands of chocolate and buff.

But the beauty of this coloration is not, in itself, its only claim on our attention, for it is held, by experts in the study of the coloration of animals, to play a vitally important part in enabling the insect to maintain its hold on life. It is, in short, said to be wearing a "mantle of invisibility," conferred by the three buff-coloured areas just described. Yet I cannot quite see eye to eye with this interpretation, chiefly because it seems to me that the part played by these buff patches has been overstressed. For they are supposed to make this small body look like a piece of lichen-coloured, rotten wood, broken off sharply at both ends. The silvery area of the wings is supposed to simulate the lichen. But surely it is too



3. THE CATERPILLARS OF THE BUFF-TIP MOTH—YELLOW WITH BROKEN BLACKISH BARS: AN EXAMPLE OF WARNING COLORATION—IN STRIKING CONTRAST TO THE ADULT MOTH.

As can be seen in Fig. 1, the adult buff-tip moth is marked in a most reticent way, calculated to harmonise with its surroundings. The caterpillar differs totally from the adult moth in this respect, and has, presumably, some offensive quality such as usually goes with warning coloration. The concealing coloration of the adult, however, is effective only so long as the body is at rest, as Fig. 2 indicates.



2. A PHOTOGRAPH SHOWING HOW THE BUFF-TIP MOTH LOSES THE ADVANTAGES OF ITS CONCEALING COLORATION WHEN IT MOVES: A SPECIMEN WITH WINGS OUTSPREAD, DISPLAYING THE CREAMY WHITE OF THE HIND-WINGS; WITH THE ABANDONED CHRYSALIS ON THE LEFT.

The moth has broken out of the chrysalis by the upper end, as may be easily seen. Along the left side of the chrysalis-case a row of small dots can be discerned. These are the breathing apertures, or spiracles.



4. ANOTHER BRITISH MOTH WHICH IS REMARKABLE FOR THE COMPLETENESS OF ITS CONCEALING COLORATION: A "MERVEIL DU JOUR," ALMOST COMPLETELY INDISTINGUISHABLE FROM THE PIECE OF LICHEN ON WHICH IT IS RESTING.

adult body owe their pigmentation to the same substance as that which yields the brighter yellow of the larval stages. Another and much more subtle problem is presented by the delicate markings of the adult. For these are brought about, not by broad "washes" of colour, but by a mosaic of microscopic scales, arranged in clusters of different colours to form beautiful patterns. Precisely how and when these scales are formed and coloured, and how they become so exquisitely sculptured, we have yet to discover. These colours of the adult, it must be remembered, must all be distilled from substances in the body, stored up during the weeks preceding the last larval stage, and they frequently display vivid scarlets and yellows which gave no sign of their existence during any stage of larval life. But here is a theme for the experienced physiologist rather than the entomologist. It means laboratory work of a very subtle and exacting kind, and I suspect that even the physiologists will think twice before they undertake it. Something of the chemical constituents of these pigments we do know, but this study is yet in its infancy.

BEAUTY—AS PEOPLES SEE IT:
CONTESTANTS FOR THE TITLE "MISS EUROPE, 1935."

"MISS HUNGARY."
(Eva Feher.)

"MISS CZECHOSLOVAKIA."
(Trude Bohm.)

"MISS NORWAY."
(Gerd Lowlie.)

"MISS TUNISIA."
(Georgette Temmos.)

"MISS DANUBE."
(Maria Nagy.)

"MISS GREAT BRITAIN."
(Muriel Oxford.)

"MISS BELGIUM."
(Stéphanie Boumans.)

"MISS FRANCE."
(Gisèle Préville.)

"MISS HOLLAND."
(Stella Elite.)

"MISS RHINELAND."
(Elisabeth Pitz.)

"MISS ITALY."
(V. Panzarasa.)

"MISS GREECE."
(Nicky Papadopoulou.)

"MISS DENMARK."
(E. Oerregaard.)

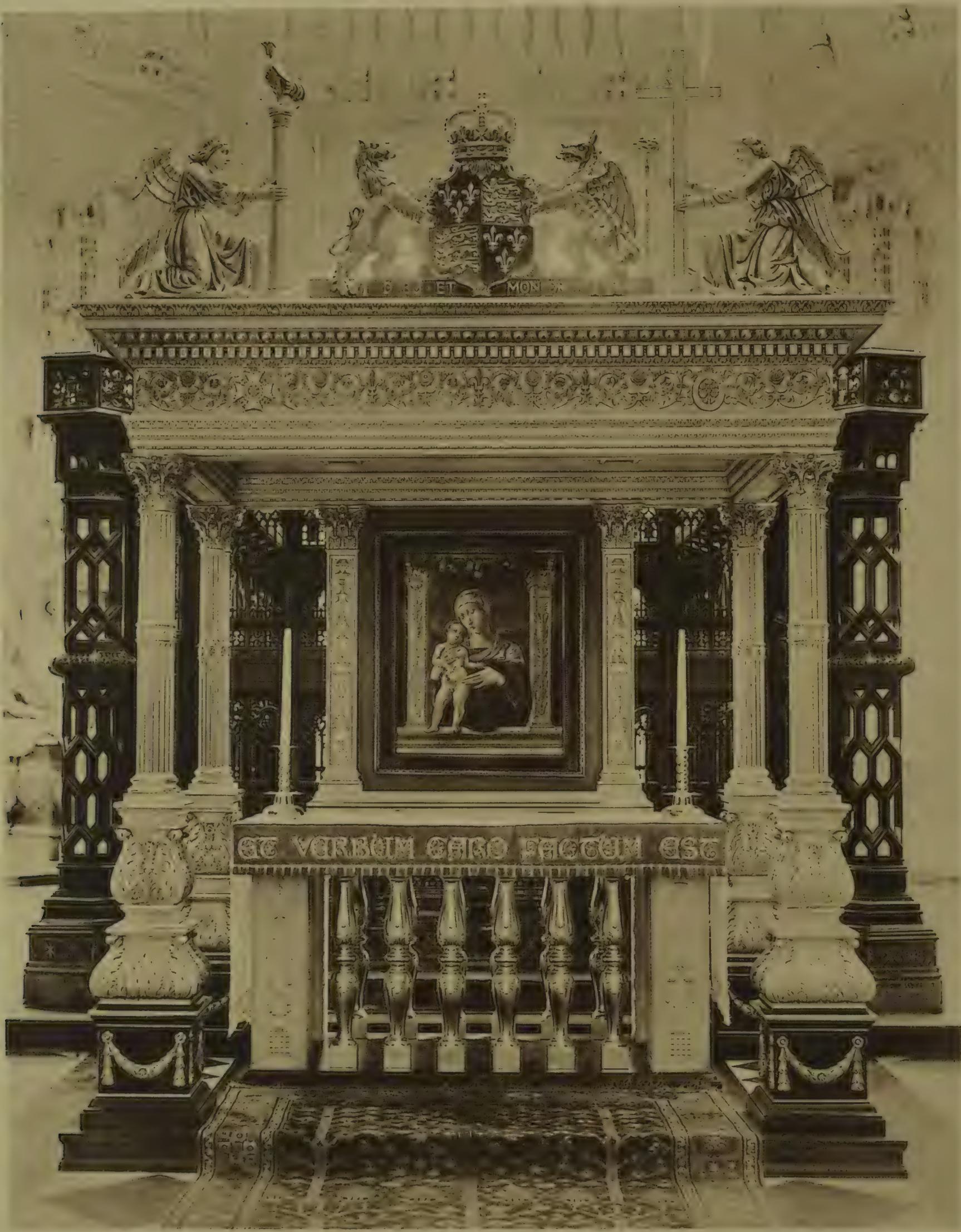
"MISS RUSSIA."
(Miss Corbatovsky.)

"MISS SPAIN."
(Alicia Navarro.)

Thirteen of the fourteen European "Beauty Queens" and "Miss Tunisia" arrived in England on June 29, *en route* for Torquay, where they are appearing before the international board of judges which is to select "Miss Europe, 1935" from their ranks. The "Beauty Queens" had their first reunion in Paris. A banquet was offered them in the Bois de Boulogne; the town of Vichy also feted them for three

days; while Boulogne was decorated in their honour. At the latter place the European "Queens of Beauty" were met by "Miss Great Britain," who escorted them across the Channel and welcomed them to this country. "Miss Europe," it was arranged, should be finally elected at Torquay to-day (July 6) by an international jury presided over by M. Maurice de Waleffe.

THE GIFT OF MEMBERS OF THE ORDER OF THE BATH TO THE ABBEY.



THE NEW HIGH ALTAR IN THE HENRY VII. CHAPEL OF WESTMINSTER ABBEY: A FINE RECONSTRUCTION WHICH INCORPORATES SOME PORTIONS OF THE ORIGINAL WORK BY TORRIGIANO, AND WITH AN ALTAR PIECE BY BARTOLOMMEO VIVARINI.

It was arranged that the Dean of Westminster should dedicate this High Altar in the Henry VII. Chapel of Westminster Abbey on the occasion of the installation of Knights Grand Cross of the Order of the Bath on Wednesday, July 3, and that the Chapel should be reopened by H.R.H. the Duke of Connaught. In a letter to "The Times," Dr. Foxley Norris wrote: ". . . We have been enabled to reconstruct the altar as it was intended to appear by Torrigiano. This reconstruction is based on particulars and prints in our possession and incorporates

some portions of the original altar. This splendid addition to the Chapel is the gift of members of the Order of the Bath. . . . Finally, a noble gift has completed this section of our scheme. It is an altar piece by Bartolommeo Vivarini (Venetian school, fifteenth century), which so exactly fits the place that it is difficult to believe that it was not painted for the purpose. It is the gift of Lord Lee of Fareham." Pietro Torrigiano, the Florentine (1472-1522) made the tomb for Henry VII. and his Queen. The altar was destroyed by the Puritans.

FINDS FROM BIBLICAL LACHISH:

A CITY OF CHANGING FORTUNES ON THE WESTERN FRONTIER OF JUDAH.

By J. L. STARKEY, Director of the Wellcome Archaeological Research Expedition to the Near East. (See also Illustrations on Pages 20 and 21.)

THE Wellcome Archaeological Research Expedition to the Near East, under the auspices of Sir Henry Wellcome, Sir Charles Marston, and Sir Robert Mond, has just completed a third season's campaign at Tell Duweir. The site adjoins the modern village of Qubeibeh, near Beit Jibrin, twenty-five miles southwest of Jerusalem. The Tell stands on an almost isolated ridge and commands an extensive view over the coastal plain. As a western frontier fort of Judah, it dominated such sites as Ashdod, Askelon, and Gath. The city's greatest period of expansion was apparently in the early chalcolithic or Copper Age, when we find an area of some 200 acres covered with the domestic remains of the peoples of the third millennium B.C.

The Tell at this early period was only the acropolis of a widespread community, many of whom were troglodytes. Two types of cave-dwellings are found; the better-cut are larger and rectangular, the poorer are oval merging to circular in shape; both types were in use over a long period of time. The rectangular caverns have an entrance on the main axis; at the far end there is usually a hearth and sometimes a limestone mortar set closely into the rock floor. These mortars are commonly found on all sites of this period in Palestine, and are probably connected with beer-making, which seems to have been the popular beverage of the early Canaanite peoples. These mortars bear the same relationship to the hearths as the modern coffee "grn" in a Bedawy tent. After these dwellings were abandoned, they were re-used as burial-places, and the expedition has recovered many specimens of the fine hand-burnished pottery from the interments. Many of these vessels have flat bases, with wavy ledge handles attached to the widest part of the body, which are so characteristic of the Canaanite wares. This special type of handle, which was also copied in the Nile Valley, is designed to facilitate the complete inversion of the vessel, and may reflect the requirements of a beer-drinking people. Of the manners and dress of this period we have no evidence, but the impress of a textile inside a small pottery bowl gives us an appreciation of the weaver's skill (Fig. 4). The metal-worker's art is illustrated by finely cast copper daggers tempered by hammering, and a gold bead, cast solid, is the earliest example of the use of this precious metal in Palestine.

A large cemetery of the latest phase of the chalcolithic period has been discovered and partially examined consisting of small oval chambers approached by a narrow shaft, where we find placed with the funerary equipment, besides the food vessels, copper daggers, with javelins of a type which are confined to this late phase. The more pointed weapon is reminiscent of the types occurring in early Mesopotamia. Of the succeeding period, prior to the penetration of the northern peoples, so-called "Hyksos," little has so far been examined: their remains lie buried beneath many feet of town rubbish. We have, however, cleared a few contracted burials, and the characteristic black-pricked juglets are included in the funerary equipment, with well-cut scarabs and the early forms of bronze toggle-pins. The main defence of the city at this time consisted of a broad moat flanking a steep revetment; a large section of this fosse has been cleared and, in the course of this excavation, a surprise discovery was made of an unsuspected temple, buried beneath the city's débris, forming the slopes of the mound at the north-west corner.

The building is a mud and stone structure, and consists of a sanctuary approached through a small

antechamber with two priests' rooms behind (Fig. 1). The temple had been destroyed by fire, and was subsequently sealed off by a deep deposit of mud, under which we have discovered much of the temple treasure, with a vast quantity of offerings vessels. On the base of the raised shrine behind the altar the largest group of objects was found, including variegated glass vases, ivory toilet vessels, a remarkable circular box (Fig. 8) carved in low relief, and an interesting perfume-flask (Fig. 14), of a type frequently shown in Egyptian frescoes of the XVIIIth dynasty. The flasks were brought as tribute to Pharaoh by northern vassals. Of the faience objects in this collection, besides quantities of beadwork (Fig. 6), the most outstanding was a bowl (Fig. 5), and a vase and cover with black decoration.

at Tell el Amarna, and, like the perfume-flask, it probably represents work of the advanced northern school. It contrasts sharply with one mask, which appears to be a local craftsman's attempt to replace an ivory original by a bone replica (Fig. 15).

There is some evidence that the shrine originally housed the statue of a deity, about two-thirds life-size; an ivory hand of exquisite workmanship (Fig. 10) and the inlay of an eye suggest this possibility. Stone vessels were also in use in the temple; the largest specimen is a vase of dark green serpentine, and small bowls and cups were of alabaster.

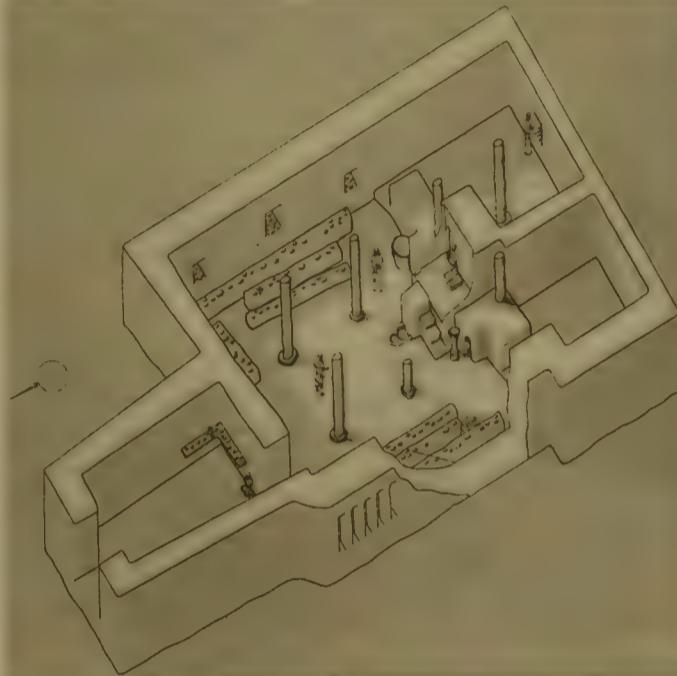
Besides the pottery bin for the reception of meat offerings found to the left of the altar, and the tall stand on which the bowl stood for receiving drink offerings, was a large ewer in many fragments with an inscription painted on the shoulder in proto-Phoenician script. The inscription is the second specimen of this type of writing to be found in the south of Palestine; and now a third has been added by the discovery, this season, of further signs on the base of a small pottery bowl, of a type which occurs in hundreds in the temple precincts.

From the mass of material recovered from the ruins, it is certain that the original foundation goes back to a date towards the end of the Egyptian occupation of the site—that is to say, soon after 1403 B.C., only just before the city revolted against her domination under Akhenaten's weak rule, a story that is vividly told in the Tell el Amarna correspondence. The examination of several tombs of this period at Lachish bears witness to the prosperity of the site, then controlled by the petty princes paying tribute to Egypt. The high percentage of foreign wares tells of an intensive trade with the north, via routes which remained open until the closing of the frontier at the conclusion of the treaty between Rameses II. and Shubiluimma, representing the northern confederacy.

The succeeding Jewish occupation saw the mound refortified by a double stone wall; the inner wall encloses about twenty-two acres, and formed the main bulwark of military defence for the western frontier of Judah (Fig. 2). So far, the expedition has examined but few of the extensive remains of this interesting epoch with its Biblical contact. On the floor of a rock-cut tomb chamber which had survived unplundered lay a large iron fork or flesh-hook with three prongs. Amongst the small objects from the same tomb were two bone seals, scarabs, and a bone plaque, pierced with thirty holes arranged in three lines of ten (Fig. 11). It is thought that these objects are calendars to mark off the thirty days of a lunar month.

The levels of the later Jewish city bear eloquent witness to the tragedy of its complete destruction. The intensity of the great fires kindled below the walls during the Babylonian siege, which preceded the first Exile, reduced the city to ruins. This state of desolation continued until the Persian rebuilding after the return from the Captivity during the reign of Cyrus. During this final flicker of prosperity, the governor's residence was built directly over the ruins of the old Jewish Palace-Fort. The residence has been cleared and planned by the Expedition, together with a solar shrine near it to the east. This latter building continued in use for some time, as is proved by objects and coins which date to the late third-early second century B.C. A fine bronze lamp probably belongs to the earlier phase of its occupation.

During the clearance of the Persian remains of the outer gateway, the earlier Jewish guardroom was discovered; fifteen potsherds were recovered from the burnt débris above the floor, inscribed in ink with early Hebrew characters (Fig. 13). They appear to be letters received by the captain of the guard, one Ya'ush, and from the text of one letter we get confirmation of the identification of Tell Duweir

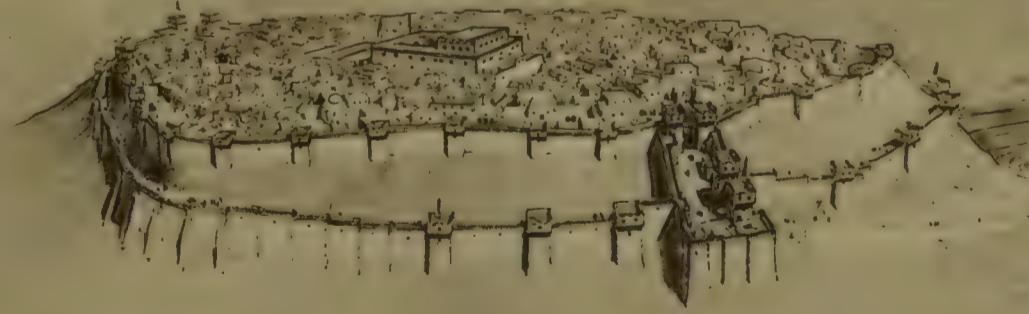


I. LACHISH UNDER EGYPTIAN DOMINATION: A SKETCH SHOWING THE ARRANGEMENT OF CHAMBERS AND THE LAY-OUT OF THE SANCTUARY OF THE TEMPLE DURING THE EIGHTEENTH AND NINETEENTH DYNASTIES (1400-1250 B.C.).

Here and on the next two pages we illustrate the results of excavations at Tell Duweir (Lachish) by the Wellcome Archaeological Research Expedition to the Near East under Mr. J. L. Starkey, who describes them in his accompanying article. Our photographs are numbered throughout to correspond with the author's references.

Drawing by T. Concannon.

Some seven scarabs bore the royal name of Amenhetep III., including one of the commemorative issue recording his killing from the first to the tenth year of his reign "lions terrible 102." In the same inscription the royal wife, Tyi, is mentioned. Besides scarabs were some cylinder seals of Syro-Hittite type



2. THE CITY OF LACHISH: A DRAWING BY H. H. MCWILLIAMS BASED UPON AN AIR PHOTOGRAPH AND THE PLAN OF THE FORTIFICATIONS EXCAVATED.

This sketch of Lachish shows the double fortification of the city constructed by Rehoboam and maintained until the final destruction of the fort, in 598 B.C., by the forces of Nebuchadnezzar. It also shows the arrangement of the outer and inner gateways, flanked by towers, and the position of the palace-fort, or keep, crowning the site.

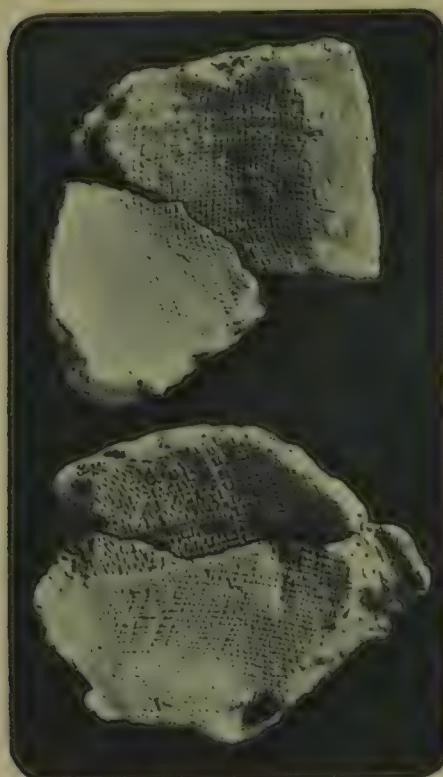
in steatite, haematite, and faience (Fig. 9); the designs represent northern deities and their attributes. Some of the better-executed pieces were animal finials from toilet spoons (Fig. 12), and three remarkable pieces of inlay were possibly the enrichments of portable furniture. One striking face recalls the art found

with Lachish of the Old Testament, and from another the precise dating for the correspondence by a reference to the Jewish commander-in-chief, Achbor ben Elnatan and Nedebyahu, grandson of the king. Both these personages are referred to in the Book of Jeremiah as officials under the King Jahoakim.

A BIBLICAL CITY THROUGH CENTURIES OF HISTORY:



3. HAND-BURNISHED POTTERY FROM A DUWEIR GRAVE: A VESSEL WITH LOOP AND WAVY LUG HANDLE—FUNERARY EQUIPMENT OF CANAANITE DATE (MIDDLE COPPER AGE).



4. FRAGMENTS OF A POTTERY CUP SHOWING THE IMPRESS OF A FINE TEXTILE—FROM A MIDDLE CANAANITE CAVE DWELLING.

FINDS FROM TELL DUWEIR, NOW IDENTIFIED AS LACHISH.



5. A BLUE GLAZE BOWL, WITH BLACK DECORATION SHOWING THE EYES OF HORUS EACH SIDE OF THE "NEFER" SIGN: A LATER PIECE OF TEMPLE EQUIPMENT, ABOUT 1300 B.C.



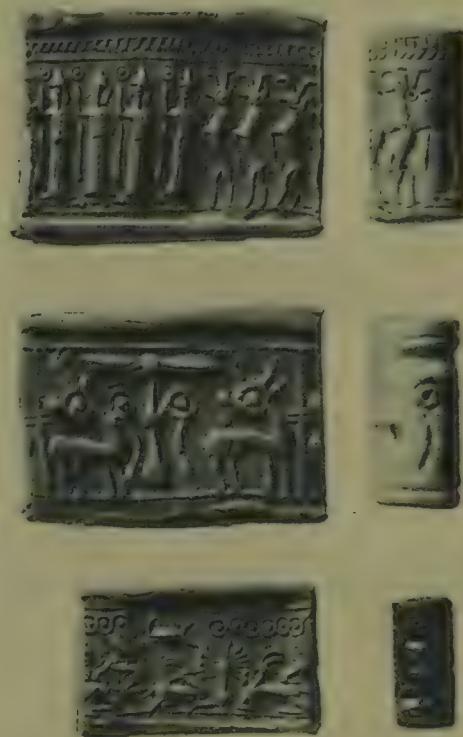
6. BEADWORK IN FAIENCE, REPRESENTING CORNFLOWER, GRAPE, AND MANDRAKE FRUIT, WITH LOTUS DESIGN ON END SPACER PIECES—FROM THE PRIESTS' CHAMBER BEHIND THE DUWEIR TEMPLE SANCTUARY.



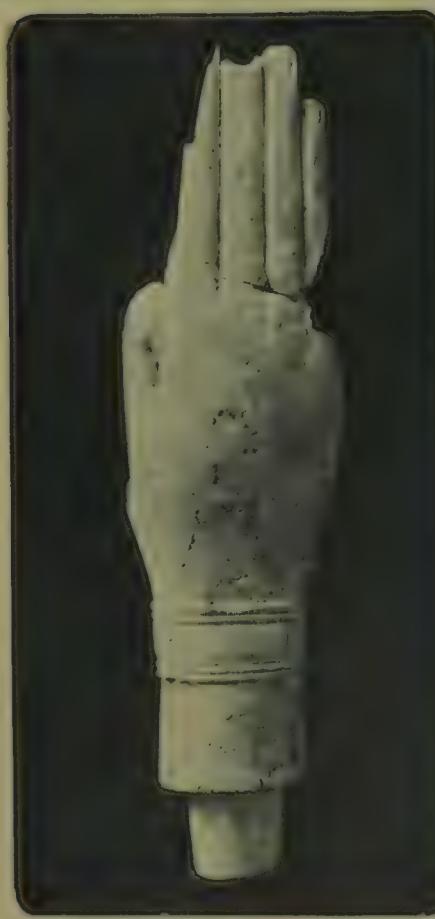
7. PENDANT PLAQUES IN BLUE GLAZE AND CYLINDER BEADS: TEMPLE TREASURE FOUND BELOW THE ASHES OF THE FIRE WHICH DESTROYED THE SANCTUARY—SIMILAR IN QUALITY AND DESIGN TO JEWELLERY FROM TELL-EL-AMARNA.



8. AN IVORY BOX DECORATED WITH FIGURES OF BULLS, LIONS, BIRDS, AND CONVENTIONAL PLANTS: A STYLE REMINISCENT OF THE AEgeAN.



9. CYLINDER SEALS OF SYRO-HITTITE WORKMANSHIP, IN STEATITE FAIENCE AND HEMATITE; THE FIGURES REPRESENTING MYTHOLOGICAL SUBJECTS.



10. AN EXQUISITE IVORY HAND; PROBABLY FROM A STATUE, TWO-THIRDS LIFE-SIZE, OF A DEITY IN THE SHRIE.

A number of extremely interesting objects is to be seen at the exhibition of antiquities from Tell Duweir, the Biblical Lachish, in Palestine, which opened on June 24 at the Wellcome Research Institution, 183-193, Euston Road, London, N.W.1, and is to continue until July 27. Visitors are admitted to the exhibition free without ticket. The objects shown are those found by the Wellcome Archaeological Research Expedition to the Near East, which, led by Mr. J. L.

Starkey under the auspices of Sir Henry Wellcome, Sir Charles Marston, and Sir Robert Mond, has just completed its third season's campaign on the site of Tell Duweir. As Mr. Starkey has explained in his article on the preceding page, the final confirmation of the identification of Tell Duweir with the Old Testament Lachish was derived from potsherds inscribed with early Hebrew characters. The deciphering of these inscriptions is still going on.

HEBREW WRITINGS THAT BEAR ON THE OLD TESTAMENT;
WITH OTHER ARTISTIC AND INTERESTING DISCOVERIES.



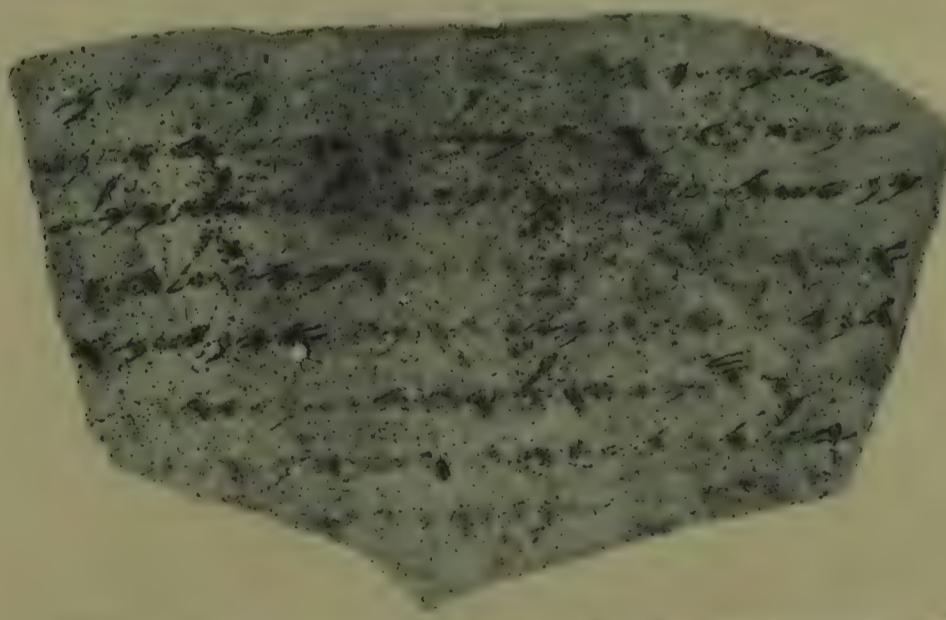
11. A BONE CALENDAR, WITH THIRTY HOLES FOR MARKING THE DAYS OF THE MONTH; BONE SEALS; AND SCARABS: FINDS FROM A DUWEIR GRAVE, PROBABLY A PRIEST'S.



12. IVORY FINIALS FROM TOILET OBJECTS IN ANIMAL SHAPES; AND A MASK (PART OF INLAY OF TEMPLE FURNITURE) SHOWING STRONG SIMILARITY TO THE ART OF TELL-EL-AMARNA.



14. AN IVORY PERFUME-FLASK REPRESENTING A WOMAN WEARING A LONG SKIRT; THE HEAD SURMOUNTED BY A HAND-SHAPED STOPPER THROUGH WHICH A CHANNEL IS DRILLED.



13. A POTSHARD BEARING A HEBREW INSCRIPTION IN INK: A MILITARY DESPATCH REFERRING TO LACHISH (AND SO PROVING ITS IDENTIFICATION WITH TELL DUWEIR) AND TO THE FACT THAT THE WRITER CAN NO LONGER SEE THE SIGNALS OF AZEKAH.

The remarkable discoveries illustrated here and on page 20 derive from the ancient Biblical city of Lachish, twenty-five miles south of Jerusalem, where excavations have been conducted by the Wellcome Archaeological Research Expedition to the Near East, under the leadership of Mr. J. L. Starkey. The history of Lachish was a varied and eventful one, spread over a very long period. As Mr. Starkey explains in his article on page 19, the city's greatest period of

expansion was apparently as early as the third millennium B.C. Occupying a site between two powerful empires, it continued its adventurous life through the centuries, sometimes an outpost of Egypt, sometimes independent, besieged by Assyria and by Babylon, forming a military bulwark of Judah, rebuilt by the Persian Cyrus, and yielding to excavation fascinating glimpses of changing culture. Literary material now discovered there has a direct bearing on the Old Testament.

15. MASKS, PERHAPS INLAY FROM TEMPLE FURNITURE: (RIGHT) IN IVORY OF FINE WORKMANSHIP; (LEFT) CRUDER AND IN BONE, PROBABLY A COPY BY A LOCAL ARTISAN.



TO THE PLAYHOUSE.

BEING AN APPRECIATION OF
"THE PLAYHOUSE OF PEPYS": By MONTAGUE SUMMERS.*

(PUBLISHED BY KEGAN PAUL)

THIS volume is a continuation of the author's work on "The Restoration Theatre," which was reviewed in these pages on May 5, 1934. The preceding volume presented an elaborate and vivid picture of the physical conditions of the seventeenth-century stage, and most

MRS. ELLYN GUYN MISTRESS OF KING CHARLES II

EPILOGUE TO SIR PATIENT FANCY



"That we have nobler souls than you we prove,

"By how much more we're sensible of love.

"MRS. ELLYN GUYN MISTRESS OF KING CHARLES II":
THE EPILOGUE TO MRS. BEHN'S COMEDY "SIR PATIENT FANCY."

Although an imaginary portrait of Nell Gwyn, this engraving is of considerable interest. Mrs. Behn's comedy "Sir Patient Fancy" was produced at Dorset Garden in January 1678. The Epilogue is spoken by the Lady Knowell, a rôle created by Anne Quin, the actress who is constantly confused with Nell Gwyn. The quarto of the play, 1678, has: "Epilogue, Spoken by Mrs. Gwyn." Reproductions by Courtesy of Kegan Paul, Publishers of "The Playhouse of Pepys."

readers will find it more interesting than the present treatise, much of which is devoted to the description of writers and of dramas long since forgotten, and justly forgotten. However, in a good many important respects the historical subject-matter of the earlier work is continued, though Mr. Summers's manner of presenting it lacks consistency of plan.

The first *dramatis persona* is very properly Sir William Davenant, one of the most picturesque literary figures of the time. He made a contribution to the English theatre which many applaud and some regret, but which we had all taken for granted until modern producers began to revert to an earlier mode. "All Davenant's activities were designedly leading up to the establishment of the first English picture-stage, the new Duke's Theatre in Lincoln's Inn Fields, which opened on Friday, 28th June, 1661." Thus Davenant opened a new chapter of the theatre with the Restoration; but before that climax of his literary career he had passed through many vicissitudes. Courtier near the person of Charles I., and successor to Ben Jonson as patented Court poet (which seems to have been the same thing as Poet Laureate), he, more than any other man, created the elegant, artificial, scented atmosphere of the New Drama. "Davenant's serious plays, the tragedies and tragico-comedies, all deal with the intrigues, politic or amorous, of persons in most exalted station; his scene is Lombard Verona, Siena, Florence, Pisa, Savoy; we walk in council-chambers, in banqueting-halls, in royal galleries, in palaces where sweet odours are burnt and flung about the air, where soft and easy-fingered lutes sound behind the arras, and the couches are spread with green Persian tapestries." Nothing could have been more odious than this to the Commonwealth, which Davenant almost defiantly survived, though a Royalist suspected, accused, and even imprisoned. Cut off from the playhouse, he developed a new kind of semi-private and masque-like performance at Rutland House, and out of his experiments grew his great success, "The Siege of Rhodes" (1656), the first English "opera" (though it differed in many respects from the modern conception of opera).

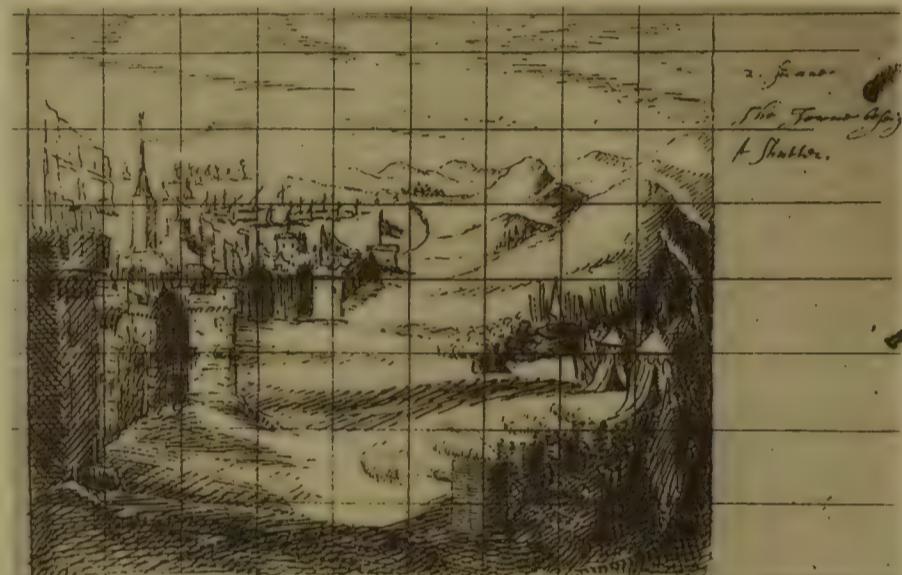
After the Restoration and his own return to official favour, Davenant found himself rivalled by another

courtier-dramatist, though one who was less a dramatist than an *entrepreneur*. Thomas Killigrew and Davenant, by their several patents, acquired a monopoly of the London playhouses, and for some twenty years their rival troupes of His Majesty's Servants under Killigrew and the Duke of York's Servants under Davenant competed with each other—both suffering constantly from the pin-pricks and exactions of the tyrannous Master of the Revels, Sir Henry Herbert. Killigrew, among other activities, built the two theatres which have come to be known as the First and Second Drury Lane; but he proved to be a less capable business man than Davenant, who found a valuable assistant and successor in his son Charles. Davenant in 1671 established supremacy by building the sumptuous Dorset Garden Theatre, designed by Sir Christopher Wren. Under the management of Betterton and Smith, and with the support of Dryden, this theatre enjoyed great reputation and prosperity, and by 1682 Killigrew, who had lost his theatre by fire, was fain to come to terms for an amalgamation. The fortunes of these two companies are followed in abundant and interesting detail by Mr. Summers, but his account suffers from a lack of continuity which too often leads him to retrace his steps or to rearrange his narrative.

While the theatre itself was thus passing through its adventures, a group of minor practitioners was supplying it with indifferent material. In the dearth of true originality, foreign models were copied, and there was a lively vogue of those "adaptations" of the Elizabethans which revealed, all unwittingly, how far the stage had degenerated. The early years of the Restoration Mr. Summers regards as a "transition period . . . more fertile in promise than in actual performance. This is not to say that the writers whom we have reviewed did not give us some very remarkable dramas, if indeed the word 'great' may not without very little exaggeration be justly applied to so important a tragedy as Howard's 'The Duke of Lerma.' 'The Villain'" (by Major Thomas Porter, son of

Endymion Porter, and a remarkable man-eating swashbuckler) "is in its kind of a quality hard to be bettered. In the lighter realm of comedy, also, the charming 'The Adventures of Five Hours' (Sir Samuel Tuke), hailed by contemporary critics as 'One of the best Plays now extant,' would reflect conscious honour on any theatre, whilst for broader fun and realistic portraiture the vivid scenes of 'The Committee' (Sir Robert Howard), 'The Cheats' (John Wilson), and 'Cutter of Coleman Street' (Abraham Cowley) must be accounted wholly admirable. If unequal, the general achievement was very full and varied, and even in the pages of the least names we not seldom find a breath of poetry that fairly astonishes us by its glimpse of beauty."

There was, however, a reaction against these glittering trivialities and a sighing after the sterner stuff of an idealised past. Among the intellectuals, Ben Jonson was the hero and the model. "For a couple of decades after the King's coming-in, the hall-mark of your top-wit, your 'high-brow' modern cant would name him, was not so much a Gallomania as a particular veneration for 'the greatest man of the last age, Ben. Johnson'" (thus Dryden). Ben was exalted to the position of the Unsurpassable and the Unimpeachable, and the cult of his "realism" led to a reaction against the romantic and



SCENERY FOR THE FIRST ENGLISH OPERA: THE ORIGINAL DESIGN BY JOHN WEBB FOR ACT II., SCENE I., OF "THE SIEGE OF RHODES," BY SIR WILLIAM DAVENANT.

(Copyright of the Duke of Devonshire.)



AN ILLUSTRATION FROM ROWE'S SHAKESPEARE, PUBLISHED IN 1709: THE APPARITION OF THE KINGS BEFORE MACBETH, WITH THE WITCHES ON THE LEFT. (ACT IV., SCENE I.)

Macbeth's full seventeenth-century costume is worthy of note in this illustration from Rowe's edition, which indicates how Shakespeare was presented on the stage at the time.

the heroic. The movement found its most celebrated expression in Buckingham's "Rehearsal"; but it did not succeed in laughing Wardour Street romanticism off the stage. "Men shook with mirth one night at Drawcansir, but the next night they sat in rapt attention to hear Almanzor and Almahide, jealous Boabdelin, Lyndaraxa, and her lovers twain."

After discussion of the degenerate Rochester (who is dealt with very fairly), the rake-poet Sedley, and Etherege, Mr. Summers devotes special attention to Wycherley, whose "Country Wife" and "Plain Dealer" abide, in the view of most critics, as the masterpieces of Restoration comedy. The last chapter is concerned with a number of minor dramatists, such as Lord Caryl, John Dover, John Aubrey, Joseph Arrowsmith, and Charles Davenant. Their works are examined in far more detail than their merits warrant, and much of this concluding section of the book makes tedious reading. We see no value, either to the scholar or to the general reader, in long analyses of the works of "busy poetasters and bantling wits" who contrived, as Mr. Summers writes with his incorrigible weakness for alliteration, to "slink and slither into print amid the well-fed applause of puffers and parasites."

We have had occasion previously to deprecate the arrogance of Mr. Summers's style of controversy. This volume shows no improvement. Mr. Summers is unable to dissent from any writer, of whatever repute, without going to lengths which are fortunately rare in English scholarship. To differ from Mr. Summers is (in his own tortured phraseology) "just to blatter that kind of polly-parrot nonsense which seems so strangely contagious." "One ill-equipped writer on the Restoration has even gone so far as to say with the regular slap-dash swindler that so often characterises inefficiency . . ." such is the style, mingled with a good many "woeful blunders" and "glaring errors" and "tiro's cool pretentious ignorance." It comes as a welcome surprise when Mr. Summers makes the handsome admission that "we are, of course, none of us infallible." It is unfortunate that to intolerance Mr. Summers should add bad English. To write, in the twentieth century, that "one is just owl-blasted and mazed in a damp" is not even to use bad English, it is to use what is not English at all. Mr. Summers's constant use of obsolete words and expressions is the worst and emptiest of literary affectations, and all its pretentiousness does not serve to conceal real vices of style.

THE MASAI ATTACK ON A GOVERNMENT POST IN KENYA:
TYPES OF THE WARRIOR TRIBE CONCERNED IN THE AFFAIR.



IN JUBILEE ATTIRE: A KITUMBENE (MASAI SUB-DISTRICT) GUARDSMAN IN FEATHER COLLAR AND HEAD-DRESS OF OSTRICH PLUMES WITH COLOBUS MONKEY FUR.



AN INCIDENT OF THE JUBILEE CELEBRATIONS IN MASAILAND: AN EXCITED TRIBESMAN (CENTRE), WHO RAN AMUCK, SEIZED BY LESS EMOTIONAL COMPANIONS AND RELIEVED OF HIS SPEAR.



HEADQUARTERS OF THE DISTRICT COMMISSIONER WHOSE CAMP WAS ATTACKED BY MASAI TRIBESMEN: NAROK, IN THE MASAI RESERVE.



"AN IMPRESSIVE SIGHT WITH THEIR SHIELDS, GLEAMING SPEARS AND QUANT HEAD-DRESSES": MASAI WARRIORS ARRIVING AT THE SCENE OF JUBILEE FESTIVITIES IN THEIR TERRITORY.

Continued.

to three armed tribal police to fire. Four Masai were wounded, one of whom has since died. The assailants retired and attacked an Indian ganger of the Public Works Department, who received wounds which were not dangerous. The same party subsequently rescued by force a number of accused persons in the custody of a policeman. A strong force of police is now on the spot and the situation is well in hand." It was also stated that Mrs. Buxton and Miss Peggy Napier, who were at the camp when it was attacked, had gone to Narok. Our photographs show a general view of Narok and some typical Masai tribesmen—not, of course, those personally concerned in the disturbance.

PHOTOGRAPHS (EXCEPT THAT OF NAROK) BY FRANK ANDERSON, HONORARY GAME RANGER, ARUSHA, T.T. COPYRIGHT STRICTLY RESERVED.



FEMININE FINERY AMONG THE MASAI: A YOUNG GIRL WEARING A MASS OF NECKLACES, AND ALUMINIUM WIRE BOUND ROUND ONE ARM.

A n official account of the recent Masai incident in Kenya stated: "On Tuesday (June 25) a body of young warriors, believed to number about forty and armed with swords, attacked in three parties, for a reason at present unknown, the camp of Major Buxton, the District Commissioner, 10 miles from Narok. Though called on to stop, they continued to advance, and orders were then given

[Continued below.]

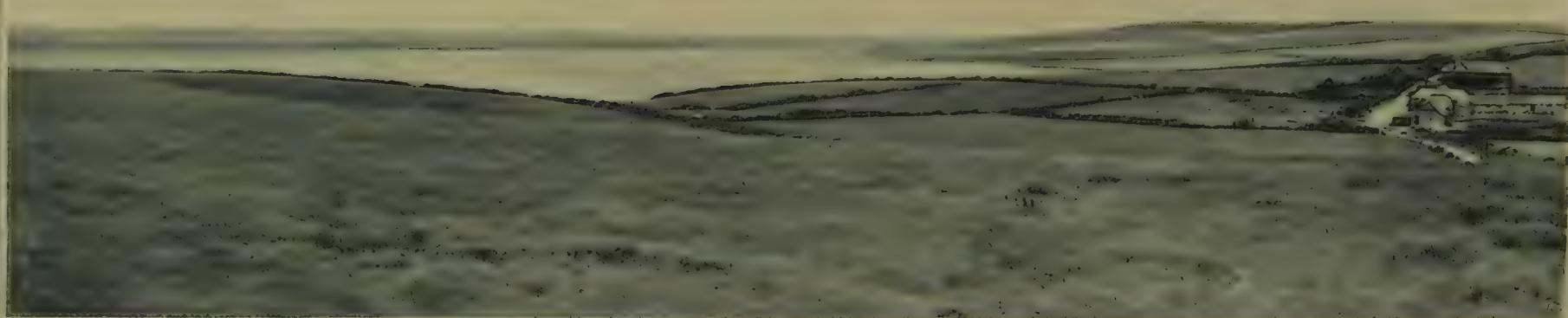
A. "UNIQUE CONGREGATION" THREATENED
BY THE R.A.F.: ABBOTSBURY SWANS.



THE ABBOTSBURY SWANNERY: BIRDS OF A "UNIQUE CONGREGATION" WHICH MAY BE DISTURBED BY THE ESTABLISHMENT OF R.A.F. RANGES FOR BOMBING AND MACHINE-GUN PRACTICE ON AND NEAR THE CHESIL BANK.



DWELLERS IN WHAT MIGHT HAVE BEEN AN "ANCIENT MONUMENT"! SWANS WHO LIVE IN THEIR NATURAL, WILD STATE; NESTING NEAR ABBOTSBURY AND, IN WINTER, FREQUENTING THE BAYS NEAR FLEET HOUSE AND CHICKERELL.



THREATENED BY THE AIR MINISTRY'S PROPOSAL TO CREATE R.A.F. RANGES FOR BOMBING AND MACHINE-GUN PRACTICE ON AND NEAR THE CHESIL BANK: THE WINTER FEEDING-GROUND OF THE SWANS OF ABBOTSBURY, NEAR CHICKERELL.



"THEIR HABIT HAS BEEN TO COLLECT AT NESTING-TIME IN THE MARSHY LAND NEAR ABBOTSBURY": SWANS AND CYGNETS OF ABBOTSBURY, WHOSE SWANNERY HAS EXISTED FROM TIME IMMEMORIAL.



LIVING IN THEIR NATURAL, WILD STATE, BUT WATCHED OVER BY KEEPERS AND MARKED, BY MEANS OF A V-SLIT ON THE EDGE OF THE WEB OF THE FOOT: SWANS AND CYGNETS OF ABBOTSBURY, THE WORLD-FAMOUS SWANNERY IN DORSET.

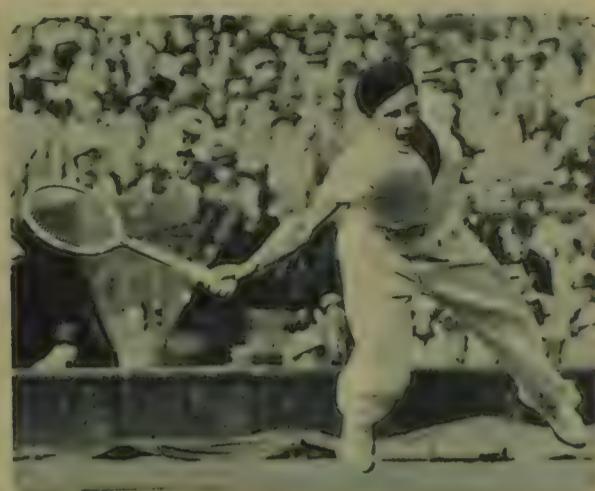
On June 18, the Secretary of State for Air received a deputation in connection with the proposal to establish on and near the Chesil Bank, not far from the Abbotsbury Swannery, in Dorset, ranges for R.A.F. machine-gun and bombing practice. He allayed certain doubts, but, as Lord Mansfield and Mr. Julian S. Huxley pointed out in "The Times," "one crucial point remains—namely, the effect of machine-gun practice from low-flying aeroplanes over Chickerell Bay, the sole winter feeding-ground of the birds from the swannery." It is argued that,

although breeding birds may not be affected, birds at their winter feeding-ground will certainly be disturbed; and expert opinion is that there is a real danger of the suggested range causing the permanent break-up of the swannery. The Abbotsbury Swannery is the only institution of its kind in this country; and a member of the deputation already mentioned said that, had it been a building, it would long ago have been scheduled as an Ancient Monument! Probably, the birds were first introduced, for food, by the monks of Abbotsbury Abbey.

NEARING THE FINALS AT THE FIFTY-FIFTH WIMBLEDON MEETING:
"GIANTS" CHALLENGED; UNEXPECTED VICTORIES; AND F. J. PERRY'S CALM PROGRESS.



A STRENUOUS ATTITUDE IN THE COURSE OF A SPECTACULAR MATCH: E. MAIER (SPAIN) IN HIS CONTEST WITH R. MENZEL (CZECHOSLOVAKIA) IN THE FOURTH ROUND.



JEAN BOROTRA PHOTOGRAPHED DURING HIS HEROIC STRUGGLE WITH R. MENZEL, THE VETERAN FRENCH PLAYER, WHO WAS ONLY BEATEN AFTER 58 GAMES.



DEFEATER OF THE HOLDER OF THE CHAMPIONSHIP IN THE FIFTH ROUND: MISS JOAN HARTIGAN (AUSTRALIA) IN PLAY AGAINST MISS DOROTHY ROUND.



THE MIGHTY MENZEL MEETS HIS MATCH: THE CZECHOSLOVAKIAN IN PLAY AGAINST F. J. PERRY, WHO DEFEATED HIM IN THE FIFTH ROUND.



THE RETURN OF MRS. MOODY; SIX TIMES CHAMPION AT WIMBLEDON: THE FAMOUS AMERICAN PLAYER TAKING THE BALL FROM MISS S. NOEL, WHOM SHE DEFEATED EASILY.



THE CZECHOSLOVAK PLAYER WHO NEARLY ELIMINATED MRS. MOODY: Mlle. S. E. CEPKOVA IN PLAY IN THE FOURTH ROUND.



F. J. PERRY KEEPS SERENELY ON HIS WAY: THE HOLDER DEFEATING R. MENZEL IN THE MATCH WHICH PUT HIM INTO THE SEMI-FINALS.

As we write, Wimbledon has produced one sensation of the first order. Miss Round, the British women's champion, was defeated in the fifth round by Miss J. Hartigan, 4-6, 6-4, 6-3. Another notable feature of the Championships so far has been the meteoric rise of D. Budge, a young American of nineteen, who learned his craft on the public parks of San Francisco. After defeating A. K. Quist (Australia), Budge proceeded to turn his attention to the seeded players. He disposed of C. Boussus, France's "No. 1" player, in the fourth round; and he defeated Austin in the fifth, thus entering the semi-finals. In the latter match



AUSTIN'S SURPRISE DEFEAT BY D. BUDGE: THE YOUNG AMERICAN IN PLAY; AND THE ENGLISH PLAYER EXHAUSTED AT THE END OF THE MATCH.

Austin advanced to 5-2 in the second set, and Budge was considered lost; but precisely at this point he rallied, and broke through in the seventeenth game, winning 3-6, 10-8, 6-4, 7-5. After the match Austin was so exhausted that he lay down. In the Women's Singles, Mrs. Moody, who returns to serious tennis after a rest in 1934, appeared to be heading for the final; though she suffered a severe check which was very nearly a defeat at the hands of Slezna E. Cepkova, an unseeded Czechoslovak player. Miss Cepkova won the first set 6-3, and got to 3-1 in the second set.



A WINDOW ON THE WORLD: PICTORIAL RECORDS OF

NOTABLE EVENTS AND OCCASIONS AT HOME AND ABROAD.



THE PRIME MINISTER'S SPEECH ON "REBUILDING BRITAIN": MR. BALDWIN (RIGHT) ADDRESSING A GREAT AUDIENCE AT AN OPEN-AIR DEMONSTRATION AT BRAMHAM PARK, YORKSHIRE. At Bramham Park, on June 29, Mr. Baldwin addressed some 15,000 people on the work of the National Government in the field of reconstruction. "The forces of the mind of man are the only real power that counts in rebuilding Britain," After describing results already achieved, and future plans, he added: "That is how we are trying to rebuild England. We are yet in the middle, as it were, of the great battle, but we can look forward to foreign friends welcoming the Anglo-German naval agreement as the first practical step towards disarmament."



THE NEW GUILDFALL AT KINGSTON-ON-THAMES SEEN FROM THE AIR: A FINE EXAMPLE OF MODERN CIVIC ARCHITECTURE, WHICH PRINCESS ALICE ARRANGED TO DESIGN. Princess Alice, Countess of Athlone, arranged to visit Kingston-on-Thames, on July 3, to perform the opening ceremony at the new Guildhall, of which the above photograph gives a remarkable air view. Kingston, of course, is an ancient and historic town. The Saxon Kings were crowned there, and it has been a royal borough since the year 1199. Its Coronation Hall was founded in the reign of Queen Elizabeth. During the Civil War Kingston supported the royal cause.



AFTER THE NIGHT COLLISION BETWEEN TWO PASSENGER-CARRYING MAIL-BOATS OFF HARWICH: THE DUTCH STEAMER "PRINCES JULIANA" BADLY DAMAGED BY IMPACT.

A collision occurred on the night of June 29, at the mouth of Harwich harbour, between the Harwich-Flushing mail-boat, "Princes Juliana" (carrying 133 passengers), and the Danish mail-boat "Esbjerg," outward bound (carrying 153 passengers). The "Princes Juliana" was badly damaged, but was able to enter harbour and land her passengers. Three were injured, but no one was killed. The "Esbjerg" returned to Flushing Quay. The passengers of both ships were transferred to other boats.



A SCENE IN THE BAZAAR OF PESHAWAR DURING THE FIRE: A NEAR VIEW OF THE FIREMEN AND POLICE WAS HAMPERED BY NARROW, FREQUENTLY BUILT ACROSS IN THE UPPER STOREYS. IN THE CENTRE OF THIS AREA WERE STORED LARGE QUANTITIES OF TIMBER. AS SOON AS THE CIVIL OFFICERS REALISED THE EXTENT OF THE FIRE SOLDIERS WERE REQUISITIONED FROM COMBATANTS, INCLUDING Sappers AND Miners. THESE SET TO WORK

THE DISASTROUS FIRE IN THE BAZAAR OF PESHAWAR: A GENERAL VIEW OF THE CITY, WITH A GREAT CLOUD OF SMOKE ARISING FROM IT.



CLAIMED TO BE THE FASTEST TRAIN IN THE WORLD, WITH A STEAM-Powered LOCOMOTIVE CAPABLE OF 105 MILES AN HOUR: A RECENT ADDITION TO THE BERLIN-COLOGNE SERVICE. On July 1 the second Dielectric express service on the German railways was opened, after a successful trial run on June 29. The train connects Cologne and Frankfurt am Main, and consists of four lined coaches, and accommodates 61 passengers. It covers the distance between Cologne and Berlin (360 miles) at an average speed of 69½ miles an hour, and the return journey is somewhat faster. The highest speeds, sometimes 105 m.p.h., are attained between Berlin and Hanover.



MR. LANSBURY (SPEAKING, RIGHT) CO-OPERATING WITH MR. LLOYD GEORGE (LEFT) FOR THE FIRST TIME SINCE THE BOER WAR: A MEETING TO DISCUSS THE RECENT "CALL TO ACTION" MANIFESTO.

A convention to discuss the recent manifesto on Peace and Reconstruction entitled "A Call to Action" was held on July 1 at the Central Hall, Westminster. Mr. Lloyd George arranged to move, on July 2, that the "Call to Action" should be adopted as the convention's policy. The speakers included Mr. J. H. Thomas, Mr. Lansbury, Leader of the Labour Party, who recalled that the last time he co-operated with Mr. Lloyd George was during the Boer War.



THE THREE YEARS' WAR BETWEEN BOLIVIA AND PARAGUAY STOPPED BY AN ARMISTICE THAT MAY BRING PERMANENT PEACE: THE SIGNING CEREMONY IN GOVERNMENT HOUSE, BUENOS AIRES, THE CAPITAL OF ARGENTINA.

On June 9 it was announced that the Foreign Ministers of Bolivia and Paraguay had agreed to a twelve-day armistice, and both Governments concurred. On June 12 the Chaco peace protocol was signed at Concordia, Argentina, by the Foreign Ministers of Bolivia and Paraguay. Foreign Ministers signed at Concordia. The "Cease fire" order was given directly. It was possible to communicate with all the troops. Argentina and Brazil took a leading part in the work of mediation.



OF SOME OF THE BURNING BUILDINGS IN A DISTRICT WHERE THE WORK OF THE FIREMEN AND POLICE WAS HAMPERED BY NARROW, FREQUENTLY BUILT ACROSS IN THE UPPER STOREYS. IN THE CENTRE OF THIS AREA WERE STORED LARGE QUANTITIES OF TIMBER. AS SOON AS THE CIVIL OFFICERS REALISED THE EXTENT OF THE FIRE SOLDIERS WERE REQUISITIONED FROM COMBATANTS, INCLUDING SAPPERS AND MINERS. THESE SET TO WORK



THE FIRE IN PESHAWAR BAZAAR: BUILDINGS BLOWN UP TO FORM A "FIRE LANE" BY MEANS OF WHICH TROOPS AND FIREMEN CHECKED THE SPREAD OF THE FLAMES.

PEOPLE IN THE PUBLIC EYE: EVENTS AND PERSONALITIES OF THE WEEK.



THE QUEEN VISITING THE OLD WESTMINSTER MARKET HELD IN DEAN'S YARD IN AID OF WESTMINSTER HOSPITAL: HER MAJESTY CHATTING WITH ASSISTANTS IN PICTURESQUE DRESS.



THE QUEEN'S VISIT TO WIMBLEDON DURING THE LAWN TENNIS CHAMPIONSHIPS: HER MAJESTY IN THE ROYAL BOX, FROM WHICH SHE SAW CRAWFORD DEFEAT WOOD.



LORD DANESFORT.

Lord Danesfort, for many years a well-known figure at the Bar and in politics, died on June 30; aged eighty-two. He was called to the Bar in 1878, and obtained a very large practice in Chancery litigation. He was M.P. (Conservative) for York City from 1892 to 1905; and from 1910 to 1923. He always upheld the extreme Ulsterman's attitude on Irish affairs.

The Queen paid a visit to the Old Westminster Market (held in Dean's Yard, Westminster, in aid of the rebuilding fund of Westminster Hospital) on June 27. During her tour of the stalls, her Majesty was conducted by the Marchioness of Crewe, the Dowager Viscountess Harcourt, and Mrs. Arthur Croxton. On July 1, her Majesty was in the Royal Box at Wimbledon, and watched J. H. Crawford, of Australia, defeat S. B. Wood, of America; and two sets of the match in which D. Budge (U.S.A.) defeated H. W. Austin.



SIR CLAUDE CHAMPION DE CRESPIGNY, BT.

Sir Claude Champion de Crespigny, Bt., the celebrated and intrepid sportsman, died on June 26; aged eighty-eight. He served in both Services. Sent in his papers in 1870, after succeeding his father as baronet, but fought in South Africa as a volunteer. Among his many pursuits were steeplechasing, horse-racing, boxing, ballooning, and big-game hunting.



MAJOR C. E. V. BUXTON WITH HIS WIFE AND CHILD, WHOM HE SAVED FROM MASAI TRIBESMEN AT NAROK, KENYA.

Major C. E. V. Buxton, District Commissioner of Narok, in Kenya, was compelled to fire on a mob of Masai tribesmen on June 26. The Masai, after attacking an Indian surveyor, approached Major Buxton's camp, in which were Mrs. Buxton, her child, and a companion. Major Buxton faced the mob, and succeeded in mastering the situation. Photographs of Masai will be found on page 23 of this number.



DR. ALEXIS CARREL.

It was recently announced that Dr. Alexis Carrel, of the Rockefeller Institute for Medical Research, was the joint inventor, with Colonel Lindbergh, the airman, of "a chamber of life"—a sort of artificial body which made it possible to keep organs alive and functioning for an indefinite time outside the body from which they had been taken.



A BRITISH PLAYER WINS THE BRITISH OPEN GOLF CHAMPIONSHIP: CHEERING A. PERRY AT MUIRFIELD. A. Perry (Leatherhead) won the British Open Golf Championship, at Muirfield, on June 28. He had a remarkable total of 283 for 72 holes; and finished on the last day with a 67 and a 72. A. H. Padgham was second, with a fine last round of 71.



DEMONSTRATING THE NEW "ANTI-ICING" DEVICE FOR AEROPLANE WINGS: MR. RAMSBOTTOM (CENTRE; WITHOUT HAT) AND MR. LOCKSPEISER (RIGHT), UNDER WHOSE AUSPICES THE PROCESS WAS PERFECTED. A new device to defeat the dangerous formation of ice on aircraft wings was demonstrated on June 27. It has been developed by the Royal Aircraft Establishment, Farnborough, assisted by the Dunlop Rubber Co., under the supervision of Messrs. J. E. Ramsbottom and B. Lockspeiser, senior scientific officers, Farnborough.



SIGNOR MUSSOLINI VISITS THE RECLAIMED PONTINE MARSHES: IL DUCE HELPING WITH THE HARVEST. Signor Mussolini visited Sabaudia, in the reclaimed Pontine Marshes, on June 27, and assisted in the threshing operations. Stripped to the waist, he helped to thresh wheat for two hours. He sang with the peasants at their work, and joked with women and children.





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BOOKS OF THE DAY.

BETWEEN a British Commonwealth of Nations (as the Empire is termed by some people, who don't have to write head-lines) and a Commonwealth of English-speaking nations, there is, of course, politically speaking, a great gulf fixed. Yet the self-governing Dominions, I believe, have become almost as independent of their Mother as is that recalcitrant daughter who first cut the maternal apron-strings. The Empire is now held together, constitutionally, by the Crown, and, unofficially, by the impalpable bonds of language, kinship, sentiment, tradition, and also, but not invariably, by common interests and the desire for mutual protection. Some of these links still hold between the United Kingdom and the United States, but that of kinship is somewhat weaker, owing to racial mixture in the American population. Those of language, sentiment, and tradition are being strengthened every day through travel, friendship, social intercourse, and the efforts of such agencies as the English-Speaking Union. Whether a more formal union between the two nations will ever come about, it would be rash to predict, but they and the world would surely benefit from closer Anglo-American co-operation.

So at least thinks that eminent political physician who has just given our disordered planet a fresh local prescription—"THE NEW AMERICA: THE NEW WORLD." By H. G. Wells (Cresset Press; 2s. 6d.). Two things impress me about this new Wellsian pronouncement: its concentrated brevity (as compared, for example, with such colossal works as "The World of William Clissold"); and its prevailing note of urgency. Mr. Wells has perhaps realised that modern readers dislike long disquisitions, and feels also that the time is short for solving the world problem in such a way as to avoid calamity. Although he is here dealing primarily with the American phase of the problem, as he saw it during two visits to the United States (in April 1934 and a year later), yet he keeps in view throughout the general state of the world.

His book lately acquired new topical interest through the activities of Senator Huey Long, of Louisiana, whose supporters, it is said, prefer the Long plan for the redistribution of wealth to President Roosevelt's new scheme of taxation. Mr. Wells briefly portrays the two men, with other leaders of American opinion. "I was enormously impressed," he writes, "by the personality and fine mental quality of the President." Of Mr. Long, whom he found personally genial, he comments: "He is like a Winston Churchill who has never been at Harrow. He abounds in promises and is capable, I suspect, of the same political versatility." As a political influence, however, Mr. Wells classes Mr. Long with Father Coughlin (the "radio priest"), Mr. Upton Sinclair, and others, among "the raucous voices of the American spectacle."

While dismissing them as "ignorantly anti-cosmopolitan," Mr. Wells is equally severe on their opponents. "Over against the raucous voices are the inconsistent inexplicit men." These are the bankers and big business organisers who, while criticising "theorists," are so secretive about their own methods, and will not explain "why money and credit play queer tricks with economic life, and what ought to be done about it." Perhaps they can't! Perhaps they are themselves caught in a gradually evolved tangle of complex financial machinery which has got beyond their understanding and control. "If," writes Mr. Wells, "they will not get together and think so that they can direct the thinking of the country . . . then it is from the level of Huey Long, who thinks loudly and audibly, even if he thinks wrong, that the reconstruction of America must proceed. It is not Communism that threatens America, or any Fascism of a European type. . . . An intellectually cruder and more instinctive sort of revolutionism is likely to appear."

So much for the internal aspect of American politics as Mr. Wells sees it. Let us revert now to the larger view, at the point where we began. "The common sense of the world situation," he declares, "demands that the English-speaking community should get together upon the issue of World Peace, and that means a Common Foreign Policy. . . . A real English-speaking synthesis would go far beyond its linguistic limits. . . . Equally am I convinced that the only way to get our species out of the social morass for good is to take in the slack of unemployment created through efficient production for profit, by immense, continuous, and expanding public works. . . . These are not merely desirable things; they are necessary things. The alternative to their realisation is world decadence. I am not writing of utopias; I am writing of imperatives."

Mr. Wells has no use for Russian Communism, which he finds "void of any constructive quality" and marked

by astounding "amateurishness" and "haphazard improvisation." He ends on a note of grave warning. "The deliberate readjustment of the social mechanism, the bold reconstruction of the money-property system of relationships, so as to realise the possibilities of human expansion now running to waste and disaster, is the only way out from catastrophe to a new lease of life for civilisation. . . . Europe and Asia stagger towards war. No other community than the English community can give its mind to this huge and difficult, but not impossible, task of intellectual and purposive world organisation."

One obstacle to complete Anglo-American fraternisation is our British stay-at-home insularity in holiday-making, broken down to some extent regarding Europe, but still operative towards America. Some of us cross the Channel occasionally, but few dare the Atlantic,

The book is written in a spirit of "genuine affection," and is the outcome of three years' purposive observation. "I was sent to America," he writes, "by the Commonwealth Fund to study my own pet subject at an American University, to live among the American people and travel over any part of the country, the idea being that I should know more about America and Americans when I returned to Britain and help in my small way to foster friendly relations between two great English-speaking nations."

As linguistic variations usually prove the worst stumbling-block to understanding, I think Mr. Mitchell's chapter on the American language is particularly valuable, especially as a salutary corrective of British prejudices. In the section about the Middle West there is an interesting literary allusion which recalls to me a too-brief acquaintance with one of America's finest novelists.

Describing a drive between Sauk Center and Minneapolis, "across the prairie country of which Sinclair Lewis speaks so feelingly in his 'Main Street,'" Mr. Mitchell goes on to say: "Sauk Center was the author's birthplace, and is said to be the original 'Gopher Prairie.' And—would you believe it?—they are proud of it. The place was honoured by being chosen as the epitome of deadliness and despairing lack of beauty, as typical of the worst in American life. The first thing I saw in its main street was a store window with 'Gopher Prairie' splashed across its windows!"

American aesthetics are represented by a large and lavishly pictured volume—"ART IN AMERICA IN MODERN TIMES." Edited by Holger Cahill and Alfred H. Barr, Jr. With eight colour plates and 150 half-tone illustrations (Methuen; 8s. 6d.). The period covered ranges from the American Civil War to the present day; and the survey comprises painting, sculpture, architecture, industrial art, mural and other decoration, stage design, films and photography, each section treated critically by an expert. The book is sponsored by leading art institutions, including the Metropolitan Museum of Art. From the pictorial point of view this work is highly attractive, while the text provides a valuable record tracing the evolution of a national art. Among the "expatriates" included are Whistler, Sargent, and Epstein—with whose careers our own little island has had something to do.

Art, of course, is always affected by social conditions, and there is not a little in this volume that bears on the Wellsian philosophy. Thus the origins of modern American plutocracy are vividly recalled by Mr. Cahill. Again, in the section on American architecture, under the heading House and Cities, Catherine Bauer reveals a housing problem more acute than its British counterpart. "The American nineteenth-century environment (she concludes), based on a belief in uncontrolled speculative enterprise and on a sentiment for pioneering individualism, is an obsolete pattern. What shall we put in its place?"

I may add that personal impressions of America by distinguished Europeans, keenly concerned in world welfare, occur incidentally in two important books of reminiscence. One is the posthumous autobiography of a famous Hungarian

statesman—"THE MEMOIRS OF COUNT APPONYI." Illustrated (Heinemann; 16s.). The other is a recent travel record by an ex-Secretary for India and his wife—"BECKONING HORIZON." The Story of a Journey Round the World. By the Rt. Hon. Wedgwood Benn and Margaret Benn. With twenty-five illustrations and three maps (Cassell; 12s. 6d.). This last is an entertaining book, which takes the reader also to Hawaii, Japan, China, Manchukuo, and Russia. Though concerned less with politics than with "things seen" in the course of travel, and with social or religious customs, yet it touches the scene of various burning questions that cry aloud for Anglo-American consultation. It should win many readers on both sides of the Atlantic.

Just as I am correcting my proof of this article arrives a book which I must mention, though there is no time now to digest it—"BACKWOODS AMERICA." By Charles Morrow Wilson. Illustrated by Bayard Wootten (University of North Carolina Press and Oxford University Press; 11s. 6d.). On a cursory glance, it looks delightful. I notice a poem confirming Mr. Mitchell's pronunciation of Arkansas (the last syllable rhymes with "paw"). Arkansas and Missouri were the author's homeland, though he now farms in Vermont. His book seems to justify the publisher's phrase—"jovial ruddy healthiness"—applied to rural America.

C. E. B.

To Our Readers and Photographers at Home and Abroad.

"THE ILLUSTRATED LONDON NEWS" has always been famed for its treatment of the various branches of Science. Its archaeological articles and illustrations are known throughout the world, and its pages dealing with Natural History and Ethnology are of equal value. These and other subjects are dealt with in our pages in a more extensive way than in any other illustrated weekly journal. We take this opportunity, therefore, of urging our readers to forward to us photographs of interest in these branches of Science.

Few people visiting the less-known parts of the world fail to equip themselves with cameras, and we wish to inform explorers and others who travel that we are glad to consider photographs which show curious customs of various nationalities, civilised and uncivilised, their sports, habits, and costumes; in fact, anything of a little-known or unusual character.

We are very pleased to receive also photographs dealing with Natural History in all its branches, especially those which are of a novel description. Our pages deal thoroughly with unfamiliar habits of birds, animals, fishes, and insects.

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In addition, we are glad to consider photographs or rough sketches illustrating important events throughout the world; but such contributions should be forwarded by the quickest possible route, immediately after the events.

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though we gladly welcome over here thousands of our more enterprising American cousins, not to mention American films and American dance music, so popular with our younger generation, though less seductive, I confess, to their elders. In the matter of travel, however, there are signs of a change in the right direction, and even in my own small circle I can count two friends who have recently adventured to New York. The difficulty, of course, is largely one of time and expense, but in these days of new liners and record voyages a good deal might be done in three weeks, and there seems to be a tendency also towards cheaper fares. If the American trip could only be made a popular vogue, it would help the cause of world welfare, and, incidentally, bring the shipping companies a profitable harvest. These suggestions have arisen from perusal of a lively little volume, full of useful advice and information to prospective Transatlantic passengers, namely, "AMERICA." A Practical Handbook. By Ronald Elwy Mitchell (Hamish Hamilton; 5s.).

Mr. Mitchell's picture of the American scene, which is both revealing and entertaining, should do much to remove mental barriers and promote the "getting together" spirit. Although he begins with essential facts about cost of tickets, dress, luggage, American money, and the geography of New York, he does not proceed on guide-book lines, but combines his personal experiences with general explanations in six descriptive and informative essays.

CELEBRATING THE TWENTY-FIFTH A SPECIAL EXHIBITION AT THE TATE IN HONOUR



"CHRIST BEARING THE CROSS,"—BY STANLEY SPENCER.
(Oil. Tate Gallery.)



Right:
"BRITTANY
LANDSCAPE,"—BY
CHRISTOPHER
WOOD.
(Oil. Tate Gallery.)



"GIRL WITH PARROT,"—BY HENRY TONKS.
(Oil. Tate Gallery.)



"IN A MIRROR,"—BY AMBROSE MCEVOY.
(Water-Colour. Tate Gallery.)



"FLOWERS IN A JUG,"—BY VANESSA BELL.
(Oil. Tate Gallery.)



"LA CHANTEUSE TRISTE,"—BY GAUDIER-
BRZESKA. (Bronze. Tate Gallery.)



"FEMME ASSISE,"—BY HENRI MATISSE.
(Oil.)



"GEORGE MOORE,"—BY W. R. SICKERT.
(Oil. Tate Gallery.)



"SMILING WOMAN,"—BY AUGUSTUS JOHN.
(Oil. Tate Gallery.)



"DUNKERQUE HARBOUR,"—BY EDWARD WADSWORTH.
(Oil. Manchester City Art Gallery.)



"HEAD OF A GIRL,"—BY FRANK DOBSON.
(Bronze. Tate Gallery.)



"KRAMER,"—BY JACOB EPSTEIN.
(Bronze. Tate Gallery.)



"LOWESTFOOT BOWL,"—BY WILLIAM NICHOLSON.
(Oil. Tate Gallery.)

As this, the Royal Silver Jubilee year, marks also the twenty-fifth birthday of the Contemporary Art Society, a special Silver Jubilee Exhibition of works acquired by that most generous institution is now being held in the

Tate Gallery, Millbank. It was arranged that this should be opened on Tuesday last, July 2, by Miss Marie Tempest, herself in the jubilee "news," in that she celebrated recently the Jubilee of her first appearance on the

BIRTHDAY OF A FAMOUS ART SOCIETY: OF THE CONTEMPORARY ART SOCIETY'S JUBILEE.

stage, fifty years ago! It will remain in being until August 3. As most of our readers must be aware, the society is the only one that exists for the purpose of giving works by contemporary artists to the National

Gallery and to provincial Galleries. Since its foundation, it has presented to the Tate Gallery alone works that can safely be valued at not less than £10,000; and that is but one phase of its beneficent record.

The World of the Theatre.

SUSPENSE AND RELIEF.

WHEN the mind is excited by apprehensive fears, when doubt and the delays that postpone decision forge the attention, then indeed do we experience sharply, for the forces of suspense chain us fast. Who does not remember how Dostoevsky establishes that mood to a poignantly intense degree in his great novel "Crime and Punishment"? The character and the situation together combine in a terrible logic, and approaching footsteps ascending the stair seem to the trapped murderer like knells of doom; yet there is no certainty. To know would break the tension, but the art of the novelist is to stretch that gnawing doubt to its fullest limit. So, too, in the theatre the playwright, once he has created that mood of suspense, once he has stretched his audience on the rack of doubt, holds solution at bay till he has exhausted all its emotional potentialities. Let us once, however, suspect the cunning of the craftsman, and tension is snapped, grip is lost, and the transparent devices tempt us to irreverent laughter. Mr. Emlyn Williams, in his brilliant psychological study of a murderer in "Night Must Fall," at the Duchess Theatre, is never in danger, because his vivid imagination beckons ours, and we follow in complete acceptance. This is not true of Martin Vale's study of homicidal mania, "The Two Mrs. Carrolls," at the St. Martin's, because character and incident lack that inescapable probability which stills the critical faculty. The story has no deep roots in experience, the actions have no absolute justifications, the characters have no fundamental integrity. Geoffrey Carroll, therefore, is less the centre of an acute and penetrating analysis into the recesses of a diseased psychology, and more the pivot of a melodrama which gathers its energy through its momentum and not by its inherent truth. Yet some semblance of authenticity must be evoked if our attention is to be held, and that it is held there can be no manner of doubt. We are keyed up to apprehensive fear, and in the theatre, while the play is moving, we wait on event, stirred into a genuine excitement. It is only when the last curtain has been rung down, and we bring what we have seen and heard under the cold light of reason, that we realise how judgment has been tricked, how craftily the narrative has been unfolded, and how performance has persuaded us to accept what less finely rendered would have disclosed nothing but mere puppetry.

It was by similar skilful craftsmanship that Pinero made his bedroom scene in "The Gay Lord Quex" a theatrical *tour-de-force*, and, though the idiom is different and the subject is different, the same acute sense of theatre-values and the same dexterous ability to exploit them lies behind this exciting play. For in it there is nothing profound or illuminating, though it wears the mask of significance. Then how is the illusion established and why are we persuaded? First by the speed which keeps the surface agitated with restless sequence; and secondly by the humour which, in its relief, not only tickles the fancy, but tides over the improbabilities. The dialogue has a commendable economy, and the theme of murderous intentions and retribution is not permitted to waste itself in digression. But most of all, the strength of the play resides in the playing; and here the chief honours fall to Miss Miramova and Mr. Leslie Banks. As the endangered victim within the grasp of desperate murder, the actress

rises with the scene, and when suspense is wrought to its highest pitch conveys all the force of its apprehensive terror. That this terror wears the aspect of conviction is entirely due to the imaginative intensity of Mr. Leslie Banks's creation, for it is in a real sense the actor's creative energy that passes this crude description of murderous mania

that are not in the author's characterisation; while the drive and vitality of his personality compel us to accept, and, accepting, make every move on the chess-board of the stage full of portent and the *dénouement* thrilling in its fevered intensity. It has been said that the second-rate play is the first-rate actor's opportunity, and I take off my hat in admiration of the art of Mr. Leslie Banks.

Relief is that happy escape which sets the pulse beating normally and banishes the anxieties. Both Suspense and Relief yield their artistic pleasures, and it is the province of farce which laughs at logic and twists character into caricature to shake our sides in a frank abandon. It is easy to evoke a smile or stimulate a laugh, but how difficult it is to sustain the hilarity. We may laugh as we watch a man chase his straw hat bowling merrily before the wind on its edge, but only as long as the sudden surprise lasts. The *farceur* must be full of invention, ever ready to follow one jest with another; but there are patches in "Accidentally Yours" at the Shaftesbury, in spite of the

resource of Mr. George Robey, when the fun flags, and not even the vitality of Miss Alice Delysia restores it.

There are, however, many good laughs, and with such a team of comedians there could not be many aridities. Mr. Jack Hawkins as the footling novelist, Mr. Robert Nainby, and Mr. Ralph Roberts help to keep the stage farcically alive, and when it lost its zest, at any rate the players were not at fault. Now, at the Palace, "Anything Goes," because Mr. Cochran has given us an entertainment with an idea, with music to adorn it, with a setting to give picturesque delights, and, above all, a character for Mr. Sydney Howard to play. Of course, it is all absurd, ridiculous, and nonsensical, but it is so irrepressibly so that there is nothing to do but enjoy it. This is the true spirit of fun, and Mr. Howard's clowning is irresistible. An animated team keeps the stage aglow, and the quick-fire sequence of this farcical revue leaves no ellipses. It is the team-work and the precision and pace of it that give the show its chromium brilliance, and, when wit has made its sally, tuneful song and neat dance provide a breather, and before we can count a pause the fun is agog again. Mr. Peter Haddon, Miss Betty Kean, and Miss Douglas Pennant do good work. The Four Admirals do a shade too much; while Miss Adèle Dixon seems a trifle hard in her sketch, that calls for a character of gentler drawing. It is, however, the total impression which counts, and because we really enjoy ourselves, "Anything Goes."

The *farceur* is born, not made, and on our stage, when he is at his best, there is no finer comedian than Sir Seymour Hicks. To watch him is an instruction, if one can grow detached enough to mark his way of things. But with such a vibrant personality in a part that gives him room, who can put on a student's cap? And in "Vintage Wine," that Anglo-French farce at the Victoria Palace, which he has revived, we have a real Hicks performance. His improvisations, his rattling impetuosity, his infectious gaiety, his superb timing — all these and more make his performance a joy. The farce may be slender, but it is more than good enough. The original company from Daly's give it the smoothness of familiarity and yet preserve its freshness; and in Miss Greer Garson, the new recruit, we have a talented addition. To any who seek a medicine of relief from the slings and arrows of outrageous fortune, there is an efficacious dose in the sparkling vintage of Hicks.



"THE TWO MRS. CARROLLS": GEOFFREY CARROLL (LESLIE BANKS) IS INTERRUPTED BY THE ENTRY OF THE FIRST MRS. CARROLL (LOUISE HAMPTON) AND PENNINGTON (EDWARD HARBN), AS HE ATTEMPTS TO STRANGLE HIS SECOND WIFE, SALLY (ELENA MIRAMOVA; LEFT).

There are plenty of thrills in "The Two Mrs. Carrolls," by Martin Vale, at the St. Martin's Theatre. Leslie Banks is seen in the part of a husband who tries through most of the play to poison his wife and ends by attempting to strangle her. The climax is ingeniously worked out.

through the alembic of his own genius and gives it authenticity. His subtle, introspective methods suggest depths

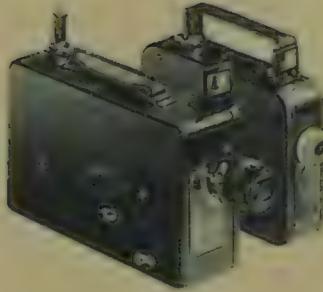


MURIEL MONTROSE, GEORGE ROBEY, AND ALICE DELYSIA IN "ACCIDENTALLY YOURS," THE SUCCESSFUL FARCE AT THE SHAFTESBURY.

"Accidentally Yours" continues its successful run at the Shaftesbury Theatre. George Robey plays the part of a banker who is compelled to pass off his mistress to his wife as his hitherto unacknowledged daughter. The cast includes not only George Robey and Alice Delysia, but Jack Hawkins, Aletha Orr, and Robert Nainby.



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A PAGE FOR COLLECTORS.

OLD SILVER AT CHRISTIE'S.

By FRANK DAVIS.

A SALE announced for Wednesday, July 10, contains certain items which I happen to find unusually stimulating, not only because each one is a good thing of its kind, but also because, looked at together, they illustrate rather well characteristic changes of taste during a period of more than a century. The history books, very properly, endeavour to inculcate the special quality of a particular reign by printing portraits of royalty, of statesmen, of soldiers, of divines: that is reasonable enough when one is dealing with comparatively recent times. But just because materials for political and social history during the seventeenth and eighteenth centuries are so ample, minor works of art are ignored. Diaries, letters, official documents, prints and paintings, are

Let us suppose that the only record we had of the reign of Charles II. was a silver porringer, such as the large one in Fig. 2 (left), or the smaller and simpler example on the right. Let us forget all the history we may have read, and deduce from these two exhibits what sort of society they adorned. We should, I suggest, decide that they belonged to a sophisticated but sober sort of civilisation, and were for the use of people who liked a comely display, but were rather averse from anything specially flamboyant. If we happened to have for comparison any of those splendid cups from the sixteenth century or from the reign of James I., we should go further, perhaps, and assure ourselves that the period 1670-1680 and thereabouts was a good deal more restrained in manners, if not necessarily in morals, than the earlier part of the century.

In this supposition we should be correct, as the most casual acquaintance with the records and literature of the two periods is sufficient to prove; for if there is one thing which is characteristic of late Elizabethan art and literature, it is its gusto and exuberance. Put the matter thus, if you like: a piece of silver of about 1600 reminds one of a dozen lines of blank

verse by Marlowe—rich, confident, and vital. These Charles II. porringers, I suggest, are far more like lyrics by Robert Herrick—they have a smooth and compact elegance, and, like an ode by Horace, their rhythms are spirited and urbane. Every artist interprets the spirit of his age: he can't help himself. A very great artist sometimes is ahead of his times and becomes a leader rather than an interpreter; but that difficult and often thankless rôle is reserved for a few men of genius only. Besides, we are dealing here with a minor art; the silversmith can hardly scale the heights which can be attained by the poet—he must remain on the foothills of Parnassus. Yet within his limits he can achieve minor miracles, and among them I would class the three

casters of Fig. 1—1685—with their ingenious vertical fluting and pierced leaves.

Now compare with any of these seventeenth-century pieces the tureen of Fig. 4. Irrespective of marks (which, of course, settle the date with accuracy) is not this from a different world? It is odd, when you come to think hard about the matter, that a piece of this sort should be so eloquent of its nationality, and I despair of ever being able to explain in words just how and where and why this cannot be English. It is by Nicholas Besnier, Paris, 1726 (the liner—not, of course, visible in the illustration—is later, 1810), and is an excellent example of the rich and elaborate fashions of the French Regency during the minority of Louis XV.

The forms are not yet broken up by those swirling rhythms which were to come into favour some years later, but the heaviness which characterised the silver—and, indeed, nearly all the domestic arts in France during the long reign of Louis XIV.—is greatly modified. The thing has a regal dignity, and the natural good taste of its maker, combined with his technical ability, enables him to produce a most complicated

design which in lesser hands would be merely heavy and tiresome. Here is, indeed, an age of super-luxury beyond the imagining of the average wealthy Englishman of the previous fifty years, yet refined to a degree unknown later. If this seems a hard saying, imagine the Frenchman or the Englishman of the 1830's or '40's attempting a similarly elaborate conception. Many of them did, but by that time the virtue had gone out of them; they just plastered on decoration, and lost sight of the fine forms which must provide the skeleton of any satisfactory work of art, whether it is a building or a mustard-pot.

Now jump eighty years to 1806, and contemplate another essay in elaboration. Here is a piece which is the epitome of a theory which dominated design at the turn of the century, especially in furniture. Thanks partly to the brothers Adam, from about 1760 onwards polite society was convinced that the only true models were to be found in the classical world. No one was quite sure which particular motif was Greek and which was Roman, and a further complication arose when a much

older civilisation, that of ancient Egypt, began to attract serious attention. (Mr. Thomas Hope of Deepdene was the leading exponent of the Egyptian theory.) Once again the silversmith interprets his own age, with this result (Fig. 3): no more than his predecessors can he escape from his environment. He puts his mark and the date-letter on his work: he also dates his piece unconsciously in every curve.

I should add that two of these examples have considerable personal and historic interest, in addition to their other qualities. The tureen of Fig. 4 is one of a pair with covers and stands made for Horatio Walpole, who was Ambassador in Paris from 1724 to 1728. The jardinière of Fig. 3 is one of a pair which were presented to the second Viscount Sydney, who gave his name to Sydney, New South Wales, in 1787.



1. EXQUISITE WORKMANSHIP AND A FINE SENSE OF PROPORTION EXHIBITED IN ENGLISH SILVER-WORK OF THE LATE SEVENTEENTH CENTURY: A SET OF THREE CASTERS OF 1685; BEARING THE MAKER'S MARK, W.B., WITH A MULLET BELOW.

there in profusion; there is no real need to look further. But suppose the historian was faced with the same problem as that of the investigation of a lost civilisation: pots and bronzes and such-like things become of extraordinary importance. From this point of view, a collection of old silver is seen to be something a good deal more than a pretty bait for a dozen or so rich men; it begins to converse in a friendly manner with anyone who has a mind at all. The incurably sentimental will think of the tables it has



2. THE SOBER OPULENCE OF THE CAROLINE PERIOD IN ENGLAND: TWO CHARLES II. PORRINGER WITH COVERS; BEARING THE MAKER'S MARK, T.M., AND DATED, RESPECTIVELY, 1680 (LEFT) AND 1674.

Reproductions by Courtesy of Messrs. Christie, Manson, and Woods.

adorned: those whose sentiment is curbed by a liking for wider issues will find it shouting certain facts into their ears which are not always to be found in the works of fashionable historians.

One of our dearest beliefs is that the return of Charles II. to his own country in 1660 ushered in an era of super-luxury. To some extent this belief is based on fact. The Restoration did encourage to a prodigious degree the production of a fair amount of extravagancies in the arts; by comparison with the dull austerities of the preceding régime, the twenty-five years during which Charles was on the throne seem one continuous cocktail-party. But if it was a time when a king's mistress could have the appointments of

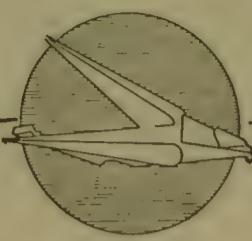


3. THE GRECO-ROMAN-EGYPTIAN TASTE OF ENGLAND IN THE EARLY NINETEENTH CENTURY: ONE OF A PAIR OF SILVER-GILT JARDINIÈRES; MADE BY D. AND B. SMITH IN 1806 AND PRESENTED TO THE VISCOUNT SYDNEY AFTER WHOM SYDNEY, N.S.W., WAS NAMED.



4. FINE PROPORTIONS AND A RESTRAINED MAGNIFICENCE OF ORNAMENT IN SILVER OF THE FRENCH REGENCY PERIOD: A TUREEN AND COVER MADE BY NICHOLAS BESNIER, OF PARIS, IN 1726; FORMING PART OF THE ENGLISH AMBASSADORIAL PLATE.

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Sir Malcolm Campbell writes in “The Field,” May 18th, of his new Vauxhall Light Six,

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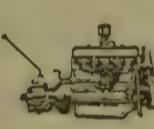
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Notes for the Novel-Reader: Fiction of the Month.

ERNEST RAYMOND'S "We, The Accused" is a clear-seeing and compassionate study of the criminal. It deals with crime and capital punishment, not, perhaps, in any new way, but with the sincerity that has endeared this author to the public. We do not classify murder by degree in England; if we did there would be less occasion for popular petitions in cases where provocation has been obvious. But—and this is the gist of Mr. Raymond's narrative—it is possible the provocation may have been so inflicted that its effect on a man or woman of sensitive fibre has been unsuspected or imperfectly presented at the trial.

Take the case of Paul Presset as the jury saw him. He had married for money and he had been an unfaithful husband. The poisoning of his wife was premeditated, and after it he had fled with his paramour. Guilty? Of course the verdict was guilty, without recommendation to mercy. And then take the crime as Mr. Raymond traces it: the frantic act of a piteous little rabbit of a man who had been tormented for years by an hysterically vindictive woman; his self-respect violated, his hopes of happiness blasted. His fate at the hands of society was the atrocious mental suffering inflicted in the last weeks in the condemned cell, and in the last moments when he was being strapped and pinioned and led to the execution shed. "We, The Accused" leaves you to ponder these things. It is a great piece of special pleading and a most impressive book.

L. A. G. Strong's "The Seven Arms" opens and ends on a Scottish island more than a hundred years ago. The inhabitants were Scots with a slight admixture of Irish blood, of a temper the British Government was wise not to test too severely. It was ancient Gaelic custom that ruled in island affairs, and the authority of the parish priest. Mr. Strong sets out the jealous sense of honour of the islanders, their inflammable passion, and their instinctive perception of intangible values. This was the breed of Jeanie McInnes, the child who tramped after her beloved Uncle Hugh among the camp followers of the army in France. Jeanie and one brother and sister were the survivors of a family smitten by the smallpox, and they grew up in Hugh the gamekeeper's house in the magnificent solitudes of sea and river and rocky wildness at Camas Mor. Jeanie fought her way through life to the last, and where craft or violence was ready to her hand, she wielded them without flinching. "The Seven Arms" is the story of an untamable creature, powerfully and beautifully written.

"Zulu Paraclete" and "Solomon Levi" are tracts for the time and its sociological problems. Leonard Barnes, whom we know as a poet of the Great War, concerns himself with the clash between the two civilisations in South Africa. He does not allow the Zulu way of life and ideas to be

dismissed as a barbarism the white man is required to sweep away. Adrian, his English settler, was impressed by the evidences of civil order, good manners, and piety among the Zulus, and by their respect for the chief as the active link between ancestors and posterity and as high priest of a tribal religion with the family as its unit. To him colonisation was imposing a European economic system on the Africans without regard to their existing organisation and with a brutal contempt for their interests. All this is woven into the story of the settlers' struggle on their farm. When poets feel themselves to have a vision of truth, their conviction is apt to kindle a light in the darkness of the common man. "Zulu Paraclete" should be read.

Claudius Gregory, who is quite as much in earnest as Mr. Barnes, is not so fortunate in his hero. "Solomon Levi" is the life of a young Jewish American who had been carefully instructed by an orthodox grandfather and affectionately nurtured by his parents. The promise and pride of his lineage and its religious tradition were to be his watchword. He was married (it cannot be said he married himself) to an exemplary young Jewess. But at the first impact of adversity Solly's nerve was shattered. It was a terrible experience, brought about by the extraordinary stupidity of Solomon and Jessica in venturing into Nazi Germany on their honeymoon. What befell them there ran on lines with which we are only too familiar, and they emerged with broken lives. For all Mr. Gregory's efforts, the amiable Solly remains a dummy, swathed in the

Cook, the "Printed Cotton" girl, who was Irish, laughed at herself and her makeshift scheme of life, and anyone who reads her rambling story will laugh with her. It is a gay and witty affair. Eileen was one of the Cooks of Cookstown, a country house of the type the Irish gentry built in Georgian times, when they saw no reason to suspect they were not to flourish in perpetuity. She frisked away from the county and Cookstown, scrambling through the breach the Troubles had made in their defences, and she emerged to latch-key life in post-revolutionary Dublin, seen through her eyes as a confused but care-free city. The book closes with a tantalising abruptness, and since Eileen's adventure is not nearly at an end, it may be we shall be lucky enough to meet her again.

Helen of "This Sweet Work" was an English young woman of the upper middle class. At thirty she was still in subjection to a conventional mother. She discovered she was bored, and since she was bored was resentful and discontented. This surprised her; but the years of rebellion had begun to work and Helen embarked on an irregular love-affair, which necessitated shedding her Anglican faith and the suffocating mother. She was a sentimental, and she had no difficulty in convincing herself that everything in the new departure would be full of peace and beauty, and that she was living to learn. Something of her boredom is unfortunately communicated to the reader, but the story is well told.

Miss Trevelyan's Ann had long since thrown her cap over the windmill. We gather that in the first half-dozen pages of "A War Without a Hero," Ann was in reaction from divorce and cocktails and the clamour of her London crowd when she tried going back to nature on a Channel island. She took lodgings in a fisherman's hut, where she encountered a blind young man sitting in the porch in helpless idleness. Ann, being idle too, set herself to befriend and presently to marry him, in the teeth of his mother's opposition. She worked wonders—took him to Harley Street and brought him back to his family with sight restored. But Dave Cavan, with his eyes open, was no longer her docile dependent. He was brutish and stubborn, and he and the grim mother closed in upon her. The self-assertive Ann was trapped. And there Miss Trevelyan leaves her, the prisoner of elemental forces and an awful example to young women who "go all rustic" without looking before they leap.

P. C. Wren takes up a didactic attitude in "Explosion." It cramps his style, and it sits heavily on the sensational yarn he has to tell about sinister and mysterious terrorists in India. For the explosion, the big thrill of the book, he cites chapter and verse: a similar one actually occurred at Hyderabad, although the Bhawalgarh of the story is not Hyderabad, nor were any of the characters ever stationed there. The action is lively and the drama full-blooded.

The two best detective novels in this month's batch are "Hendon's First Case," by John Rhode, and "Death of a Beauty Queen," by E. R. Punshon. As popular writers in their own line, Mr. Rhode and Mr. Punshon share equal honours, and if Mr. Rhode has the advantage this time it is because Dr. Priestley, who has been known to loom too largely in his books, is held in check; while the engaging Bobby Owen, who was the life and soul of Mr. Punshon's "Mystery Villa," is less entertaining than usual. Both these books are rich in ingenuity and spirited in workmanship.

"Death as an Extra," by Val Gielgud and Holt Marvell, presents the mystery of a death by shooting where none of the revolvers found on the spot at the first coming-out could have been used in the murder. The atmosphere of the film studio was enough to develop homicidal mania in anybody, but of course the Gielgud-Marvell solution is not as simple as that. The American gangsters who enjoyed a brief, delirious spell of kidnapping in London met their match, very properly, in the efficient officers of Scotland Yard.

books reviewed.

THE TREASURE OF THE WEEK (BEGINNING JULY 4) AT THE VICTORIA AND ALBERT MUSEUM: A PIECE OF FABRIC WITH A DESIGN PRINTED IN GERMANY BY MEANS OF WOOD-BLOCKS IN THE EARLY FOURTEENTH CENTURY.

In the fourteenth and fifteenth centuries, Italy was the foremost producer of woven silks; but Germany took the lead in printed fabrics mainly by reason of the comparative poverty of the country, which put beyond the reach of all but the most wealthy the extremely expensive Italian silks. The printed stuffs produced as a substitute followed the Italian brocades in design. But, although the fabrics printed with designs from wood-blocks derived their inspiration from Italian silks, they are not to be regarded as mere copies. They are translations rather than imitations of their originals. The piece here seen clearly shows its connection with the designs of brocades. It is a good example of the restrained composition and strictly controlled line characteristic of almost all the German block-printed stuffs of this period.

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picturesque draperies of his long-suffering race.

"The Jury," by Gerald Bullett, has a stimulating tang about it which helps one to keep a steady head while the procession of his characters swings by in a grand chain of alternating chapters. It is an original way of revealing the stuff that juries are made of, but an unnecessary complication, because the individuals reveal themselves sufficiently after they have arrived at the jury box and while they are considering their verdict. In the mazes of the parade that precedes the business in court, Mark and Daphne Perryman fall into love and out of love, and into it again, and Daphne dies of an overdose of sleeping-draught, whereby Mark is brought to trial for murder. The suspense in which a book of this kind engages you is a gift from the author to the reader, and Mr. Bullett has been very handsome about it and very clever indeed in the situation that rings down the curtain. "The Jury"—in spite of its involved construction—is a book of uncommon merit.

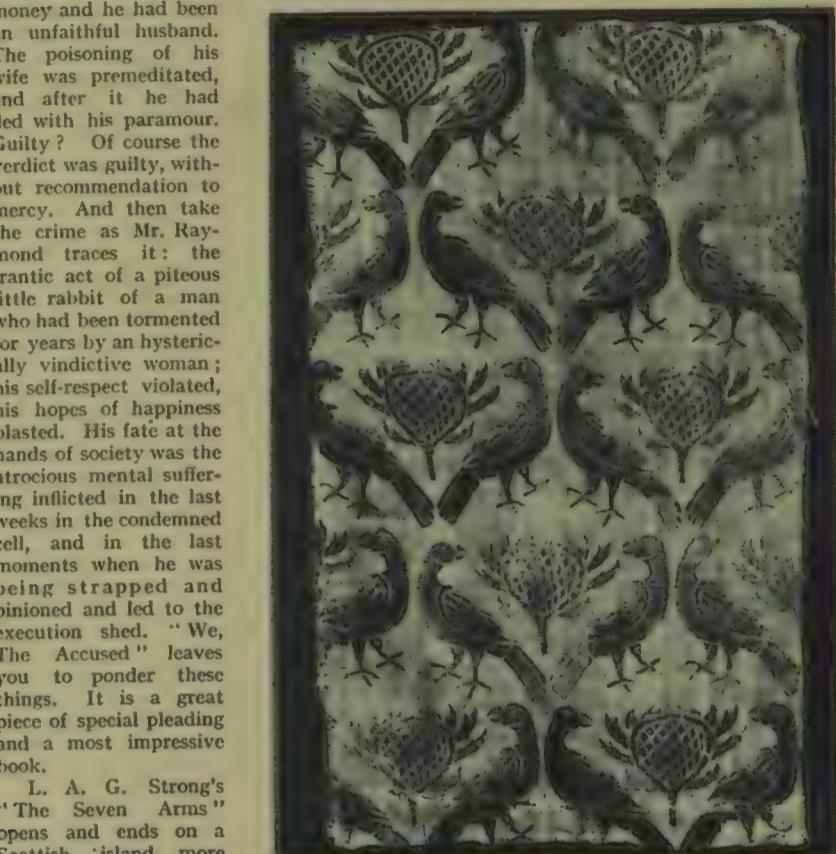
"Printed Cotton," by Christine Longford, "This Sweet Work," by D. M. Low, and "A War Without a Hero," by G. E. Trevelyan, are studies of modern young women in search of something worth living for. Eileen



IN A SPECIAL EXHIBITION OF THE ARTIST'S WORK: "L'ATELIER DE CÉZANNE"—BY PAUL CÉZANNE. (1839-1906.)

An exhibition of works by Cézanne began in the Lefèvre Galleries on July 4 and will continue until the end of the month. Obviously, many will be attracted to it.

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THE TREASURE OF THE WEEK (BEGINNING JULY 4) AT THE VICTORIA AND ALBERT MUSEUM: A PIECE OF FABRIC WITH A DESIGN PRINTED IN GERMANY BY MEANS OF WOOD-BLOCKS IN THE EARLY FOURTEENTH CENTURY.

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BOOKS REVIEWED.

We, The Accused. By Ernest Raymond. (Cassell; 8s. 6d.)

The Seven Arms. By L. A. G. Strong. (Gollancz; 7s. 6d.)

Zulu Paraclete. By Leonard Barnes. (Davies; 7s. 6d.)

Solomon Levi. By Claudius Gregory. (Duckworth; 8s. 6d.)

The Jury. By Gerald Bullett. (Dent; 7s. 6d.)

Printed Cotton. By Christine Longford. (Methuen; 7s. 6d.)

This Sweet Work. By D. M. Low. (Chatto and Windus; 7s. 6d.)

A War Without a Hero. By G. E. Trevelyan. (Secker; 7s. 6d.)

Explosion. By P. C. Wren. (Murray; 7s. 6d.)

Hendon's First Case. By John Rhode. (Collins; 7s. 6d.)

Death of a Beauty Queen. By E. R. Punshon. (Gollancz; 7s. 6d.)

Death as an Extra. By Val Gielgud and Holt Marvell. (Rich and Cowan; 7s. 6d.)

The Devil at Saxon Wall. By Gladys Mitchell. (Grayson and Grayson; 7s. 6d.)



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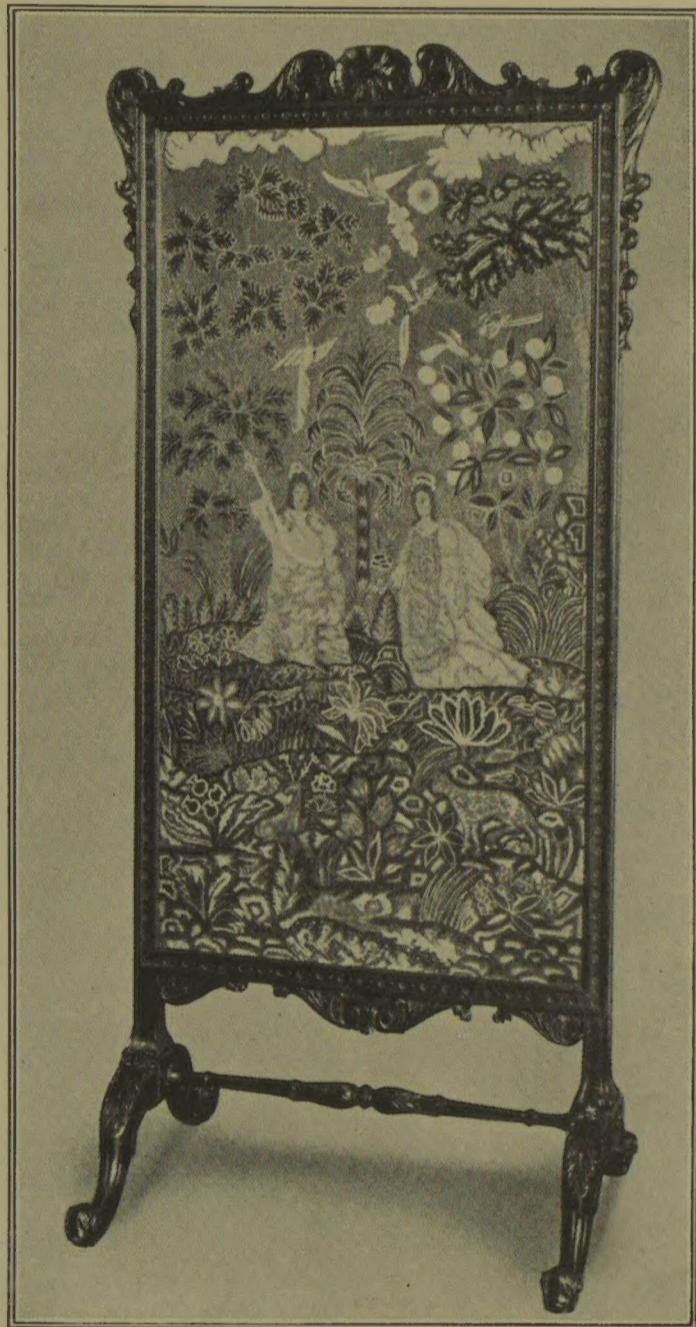


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THE WORLD OF MUSIC.

THE TIME OF FESTIVALS.

MUSIC festivals are now in full swing. The Mozart Festival at Glyndebourne—a season of five weeks this year as against only two weeks last year; which, however, was the inaugural year of Mr. John Christie's beautiful Sussex opera house—has just concluded after having had "Sold Out" houses for the last week. Now it is the turn of the famous Salzburg Festival, which begins on July 27. Salzburg will have to look to its laurels, because, if Glyndebourne remains with its present direction, I have no doubt that between them, Fritz Busch, the musical director, and Carl Ebert, the producer, will make it a serious international rival to Salzburg. Certainly I have never seen or heard at Salzburg, or anywhere in Germany and Austria, finer Mozart productions than those given this season at Glyndebourne. I will even go further and say that, while in some respects the productions of "Figaro" and "Zauberflöte" may have been occasionally—but very rarely—equalled on the Continent, the production of "Così Fan Tutte" under Fritz Busch at Glyndebourne has never been equalled anywhere in Europe in my lifetime.

What may equal it, I have little doubt, will be the forthcoming production at Salzburg of Verdi's "Falstaff" under Toscanini; but this is the greatest attraction that Salzburg has to offer, for every musician knows that Verdi's "Falstaff" under Toscanini is unique, both as regards the work itself and the performance. Masterpieces like "Così Fan Tutte" and "Falstaff" cannot be compared. Each of them represents the genius of its composer at its most exquisite in refinement, delicacy, and also at its highest pitch of technical virtuosity. In fact, "Così Fan Tutte" and "Falstaff" may be termed musicians' operas, for they represent, each in its own way, the highest point of creative achievement in the art of music in operatic form. Just as only a poet can fully appreciate the art of Milton's sonnets, the extraordinary felicity of sound, rhythm, and sense so cunningly welded into one formal whole of a most difficult and intricate pattern, so musicians will tell you that in "Così Fan Tutte" and in "Falstaff" there are miracles of workmanship and invention.

Personally, I put "Così Fan Tutte" on a higher plane even than "Falstaff," but it is a curious fact that neither opera has ever become popular with the general public. This is because each of these operas needs to be heard several times in succession before the ordinary opera-goer will be able to hear anything like the full intricacy of the part-writing and the extraordinary scoring. In addition to Toscanini's "Falstaff," there will be given at Salzburg during the July-September festival "Tristan und Isolde," conducted by Bruno Walter, and other operas under Erich Kleiber and Felix von Weingartner, with members of the Vienna State Opera and the Vienna Philharmonic Orchestra. One of the guest conductors this year is our own Dr. Adrian Boult, from the B.B.C. The usual dramatic performances of "Faust" and "Everyman," under Max Reinhardt, will also take place.

In London the Russian Ballet continues its brilliant season at Covent Garden. The new choreography to "Le Bal," by Massine, should not be missed by ballet-lovers; it is one of the most remarkable pieces of choreography ever devised by Massine, and Chirico's neo-classical setting is a joy to the eye. This month, at Haslemere, Mr. Arnold Dolmetsch begins his usual season of European Renaissance music, played upon the instruments of the period by himself, his family, and his pupils.

W. J. TURNER.

"LOVE LAUGHS!" AT THE LONDON HIPPODROME.

THE authors of Mr. Laddie Cliff's latest musical show have at least striven after originality. After the conventional stolen-jewellery opening incident, there is a series of amusing prison scenes. Visiting day, when prisoners enjoy the refining influence of feminine society, is excellent satire, and a convict ballet is admirable fun. The escape of Mr. Laddie Cliff and Mr. Allen Kearns, disguised respectively as Anne Shirley and Mae West, is a hilarious affair, and their adventures as "Stop Me and Buy One" ice-cream pedlars have a touch of novelty. The book, music, and lyrics are up to the not too exigent standard of musical comedy, while the chorus achieves the difficult task of being better than ever. Mr. Syd Walker, a robust comedian,

makes a hit as a Police Sergeant, and Miss Barbara Newberry, though a little colourless as the heroine, dances with grace and vivacity. The hit of the evening was made by Miss Renée Houston, the music-hall artist. She rolicked through the show with delightful abandon. After the fall of the curtain she confessed to some nervousness, but she displayed none while it was up. In addition to being her usual cheeky self, she gave delicious imitations of Greta Garbo and Shirley Temple. Conscious of the genteel standards of the West End stage, she pondered the problem—should "have" be pronounced "hev" or "hav"? She had a delightful interlude when she insisted, despite the protests of Mr. Billy Mayerl, the conductor, on singing a sentimental number.

In aid of the West London Hospital and the Crippled Boys' Home, the gardens at Holland House, Kensington, will be opened to the public by permission of Mary, Countess of Ilchester, on Saturday, July 6, from 2 to 8 p.m., on payment of 1s. each at the gates.

H.R.H. the Duke of Kent has promised to attend the Metropolitan Police Horse Show which is being held at Imber Court on July 10 and 11. The Show this year will provide spectators with a series of exhibitions of skilful horsemanship which would be hard to equal at any other similar gathering. Besides the Musical Ride by the Metropolitan Police and the other events usually supplied by the Police themselves, there is to be a Musical Drive by "F" (Sphinx) Battery, Royal Horse Artillery, always a decorative performance, and a combined drive by Mounted Police and Police motor-cyclists. Those who have seen the Metropolitan Police horses performing their duties among the crowds in London during the Jubilee celebrations will no doubt welcome the opportunity of visiting Imber Court, where these horses are trained for the London streets, and of being in a position to appreciate to the full the extent of the training which both horses and men undergo. Tickets at popular prices can be obtained from New Scotland Yard and all police stations and the usual ticket agencies.

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Bad Nauheim — Park Hotel — First-class Home Comfort combined with excellent cuisine and service.

Cologne — Hotel Comœdienshof — Dignified Hotel with all comfort. Near Cathedral. Rms. from RM. 4 with pb. from RM. 8. — Man., A. Griehaber.

Dresden — Hotel Bellevue — The leading Hotel. Unique pos. on the river. Garden-Park, Terraces. Reduced rates. Gar. Man. Dir. R. Bretschneider.

Düsseldorf — Breidenbacher Hof — Leading hotel. rooms fr. 5 RM. r. With bath fr. 9 RM. Amer. Bar, Orch. Gar. New Rest., "Breidenbacher Grill."

Frankfurt — a-M. — Hotel Excelsior — left exit of Central-Station. 300 beds from RM. 4.

Freiburg — Hotel Zähringer Hof — The leading hotel of the district; thoroughly first-class; 160 beds, 50 bath-rooms.

Garmisch — Bavarian Alps — Sonnenbichl — Golf Hotel, facing the Zugspitze. First-class family hotel. Excellent Cuisine.

Garmisch, Bavarian Alps — Hotel Neu-Werdenfels. First-class home comfort combined with excellent cuisine and service.

Hamburg — Hotel Atlantique — On the Alster basin. 2 minutes from the main station. Excellent Grill and Bar in new style.

Heidelberg — Hotel Europe — First class Quiet location in old park. Rooms from 5 RM.

Heidelberg — Reichspost Hotel — Highly recommended by German and Foreign Guide Books. Op. Cen. Stn. Wine & Beer Restaurant. Pen. from M. 8.

Heidelberg — Victoria Hotel — (2 minutes from station.) 175 beds. Adjoining Municipal Park. Well-known Family Hotel. Rooms from RM. 4.

Liepzig — Hotel Astoria — The latest and most perf. hotel bldg. Select home of Intern. Soc. and Arist'cy. Man. by M. Hartung. Coun. of Com.

Mannheim — Palace Hotel Mannheimer Hof — Latest Creation of European Hotel Technique. Mod. rates. Twenty minutes' drive from Heidelberg.

CONTINENTAL HOTELS (Continued)

GERMANY (Continued)

Munich — Grand Hotel Continental — First-class throughout in quiet location. Moderate terms. Garage.

Munich — Park Hotel — Well known family house. All rooms with hot & cold running water. Most reasonable rates.

Munich — Hotel "Der Koenigshot" — Karlplatz 25, 1st class, near theatres and museums — 150 rms., 50 baths. New underground gar.

Munich — Hotel Grunewald — Opposite central station. 300 beds. Every comfort.

Stuttgart — Hotel Graf Zeppelin — Facing Main Station. The most up-to-date Hotel in South Germany.

Stuttgart — Hotel Victoria — Most distinguished, world-wide known house. Seasonable terms.

Wiesbaden — Hotel Schwarzer Bock — 1st-cl. fam. hotel, 300 beds. Med. bath in hotel. Golf, Tennis. Garage. Pension from 8 marks.

Wiesbaden — Hotel Rose — World-renowned Hotel. Own bathing establishment. Patronised by H.R.H. Prince of Wales. Pension from 11 marks.

Wiesbaden — Hotel Nassauer Hof — World renowned. Finest position opp. p'rk & Opera. Wiesbaden Springs. Patronised by best British Society. Pen. fr. 12 Mks.

Wiesbaden — Palast Hotel — First-class hotel opposite Kochbrunnen. Every possible comfort. Own bath-establishment. Pension from RM. 10.

ITALY

Rome — Eden Hotel — First-class. Central and quiet location, with splendid view over town and park. Reasonable rates.

Colle Isarco — (3,281 ft.) — Dolomites — Hotel Gudrun Every Comfort. Moderate Terms.

SWITZERLAND

Basle — Three Kings Hotel (Trois Rois) on the Rhine The Leading House.

SWITZERLAND (Continued)

Geneva — The Beau-Rivage — Finest pos. on the lake, fac. Mt. Blanc. All mod. comf. Spl. Ter. with Open air Rstn. All frmr. prices redcd. Rms. fr. Sw. Frs. 7.

Geneva — Hotel de la Paix — On the lake facing Mont-Blanc. Close to pier. Nr. station. Central. Latest Comfort. Quiet rooms. From S. Frs. 6.

Geneva — La Résidence — First-Class Resid. All comf. Spl. Roof-gdn. Tennis. Open-air Restaurant. Marv. view on lake & mountains. Pen. from 10 Frs.

Gunters — Park Hotel — Full South on lake front. First-class family Hotel. Bathing, Tennis, Golf. Pension S. Fr. 13 up.

Lausanne — Palace — Beau - Site. First class, at reasonable rates. Excellent cuisine. Nicest position. Park. Garage. Priv. Tennis. Golf.

Lucerne — Carlton Hotel — 1st class. Finest situation on lake. Reasonable terms. Private lake baths free for guests. Park. Tennis. Garage.

Lucerne — Hotel du Lac — Rooms from 6 frs. 1st class. Pension from 14.50 frs. Always open.

Lucerne — The National — Best location, direct on lake. All sp.rts. Room from Frs. 8. Pension from Frs. 18. Director A. de Michel.

Montreux — Hotel Continental — On the lake. 1st-cl. Up-to-Date. An Ideal Home in a Charming pos. Park. Garage. New Rates. (Prop.: W. Deig.)

Montreux — Montreux Palace Hotel — Ideal for holidays at all seasons. All rooms facing lake. Mod. Comfort. Golf, Tennis. Lge. Pk. Gar. Bch.

Thun — Hotels Bellevue & Park — Central position for excursions. Excellent cuisine, pension from Frs. 10.

Wengen — Palace Hotel — "The best of the best." Tennis, Bathing, Mountaineering, Dancing. Inclusive terms from Frs. 16. Fritz Borter, Propr.

Zermatt (5,315 feet) — The 8 Hotels — Seller — (1,000 beds). Full pension rate from Frs. 9, 10 and 12.50 upwards.

Zurich — Dolder — Dolder Grand Hotel — 1,900 feet. Golf in front of Hotel. Wonderful view, Swimming pool. Ideal for after-cures.

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